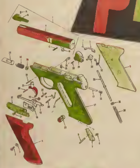
ROADRUNNER

15 MAY 1979 AUSTRALIA'S INDEPENDENDENT MUSIC PAPER 50 CENTS

PISTOLS REFORM



MEET DA BOSS

A profile of Michael Gudinski's Australian rock empire.

PLUS

Bob Marley Interview, Richard Clapton, Mott The Hoople, Skyhooks, Tactics.

ROADRUNNER VOL.2 NO.4

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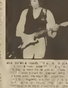
malicious
gossip

Welcome to another month of [illegible] from the poison pen of Fashion Mink. The shock horror news of the month is that the most [illegible] band of the seventies [illegible] No [illegible] on the [illegible] broken up — [illegible] the Sex Pistols [illegible] Steve Jones and Paul Cook [illegible] Jimmy Pursey [illegible] punk [illegible] Jones interview.

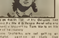
Unshaken [illegible] Dave Warner [illegible] performances [illegible] on the road for a few months or maybe even longer [illegible] the Free Kinks [illegible] May [illegible] last month [illegible] Bombay Rock he gave [illegible]



and Dylan [illegible] CBS [illegible] Mark Knopfler [illegible] Dire Straits who [illegible] Dire Straits [illegible] New York [illegible] Dylan [illegible]

A [illegible] Fin Cats [illegible]

The Saints will be back in the land of Oz on May 10 and will be doing a whirlwind tour of the country before taking a well earned rest to take stock of their situation. The re-recorded Don't Throw Stones will come out in the U.K. just after they leave and depending on how it fares the band will be going back to the U.K. in September for their second tour there. The re-recorded album is apparently a lot rockier than the original with less of the [illegible] that Pete Solley aspired on the Oz release. The Saints are still without a manager after the departure of John Lever and it's possible that Michael Gudinski will be stepping into the breech if he can persuade Skyhooks to change their present contract with him which stipulates he cannot manage any other band.



Broderick Smith [illegible] of the Dingoes has a band [illegible] Gillespie Band who are currently supporting Tom Waits on his tour of the country.

The new Skyhooks are not getting an ecstatic reaction at their live performances although their new single, the somewhat po-faced Over The Border, is raising a lot of interest (especially in the Deep North where Bjelke Petersen gave it a blast of hot air) and is picking up lots of airplay. It's a very shrewd move to put out such a controversial single as it has generated a lot of publicity for the band (you're needing some new [illegible]) but it's still tough going for the band. Greg Macainsh is saying he would be happy for the band to last into the 80s [illegible] and thinks the band have had a good run [illegible] the chart [illegible]

Moves are afoot in Melbourne to set up an alternative Musicians Union to cater to [illegible] punk musos. The move [illegible] because of the generally [illegible] musicians [illegible]

The new Devil [illegible] Boys Out For [illegible] in the U.K. [illegible] from Robert Fripp.

Joe Camilleri and the Falcons [illegible] with Still [illegible] Peter Solley who produced Don't Throw Stones for the Saints [illegible] forthcoming LP [illegible] new record company [illegible] Joe and Pete are apparently getting on like the proverbial house on fire and the album sounds from all [illegible] like the one the Falcons have always threatened to make but have never [illegible]

The reason we won't be seeing Roxy Music in this country this year is that the promoter who holds the option on the tour, Paul Dainty, doesn't want to bring Ferry and Co. out here. The band would love to come and with Manifesto doing good business in the shops and on the charts it would be good timing. However most of the larger promoters are content to let the procession of large rock tours slow to a trickle for two reasons. The first is that the overseas acts are asking too much money (their expectations being fuelled by the large profits that have been made by other acts in the last three years) and the second is that people just aren't prepared to pay the money for seats and binoculars that they once were. This means that the only tours we are going to see over the coming winter are going to be smaller acts who will spend more time in the country and play smaller places. And that can only be good news for the music fan.

5MMM FM, the soon to be on air progressive music station, held a studio warming party in its new premises, an ex funeral parlour in Stepney, Adelaide, earlier this month. The station put on a very successful Anzac Day concert at the Adelaide Box Factory featuring Redgum and poetry readings from Adelaide members of the Poets Union. The station is also promoting local rock at the Tivoli Hotel on Thursday nights. With other small promoters like Fiasco operating I can see that the slump in Adelaide live music could be coming to an end.

There's a live cassette of Melbourne's High Rise Bombers available. The Bombers featured some of Melbourne's best known underground muses (Paul Kelly, Chris Dyson, Keith Shadwick, Sally Ford, Fred Cass) and got through together for only a short while, made some great music. The cassette is available from Missing Link Records in Melbourne.

Those other heavyweights of the punk firm, The Clash, seem also set for a visit Down Under. Although dates have not yet been finalised it seems most likely that the Clash will be here in July. After the great success of their Pearl Harbour tour of the U.S.A. CBS here seem ready to give the Give 'Em Enough Rope album a big push.

Jean Jacques Burnel (of the Stranglers) has his solo album Euroman Cometh released by Festival this month.

Adelaide band Terminal Twist (they used to be the Worm Jets but changed the name to the Terms because of an English band having the same name) are releasing a four track EP at the beginning of June. The tracks are All The Front, Common Knowledge, Panama Pets and Wave Bye Bye.

This month's needle knocker award goes to the Members' Offshore Banking Business, track from the forthcoming Virgin LP. The Members' previous single The Sound Of The Suburbs was a sizeable hit in the U.K. and is just starting to attract interest here, and Offshore Banking Business is [illegible] U.K. charts this moment [illegible]

Roadrunner CHARTBUSTERS

SINGLES/TRAX

1	( )	Home	Lene Lovich
2	(5)	Heart Of Glass	Blondie
3		Lucky Number	Lene Lovich
4	(4)	I See Red	Split Enz
5	(1)	Hit Me With Your Rhythm Stick	Ian Dury
6	( )	Rat Trap	Boomtown Rats
7	(19)	Safe European Home	The Clash
8	( )	Oliver's Army	Elvis Costello
9	( )	Over The Border	Skyhooks
10	( )	Roadrunner	Jonathan Richman
11	( )	Roadrunner	Sex Pistols
12	( )	Why Don't You All Get	Skyhooks
13	( )	Tommy Gun	The Clash
14	( )	Anarchy In The U.K.	Sex Pistols
15	( )	Protection	Graham Parker
16	( )	In The Navy	Village People
17	( )	What Do I Get	Buzzcocks
18	( )	Something Else	Sex Pistols
19	( )	Offshore Banking Business	The Members
20	(17)	Public Image	Public Image Ltd.

BUBBLING UNDER: Give Me Back Me Brain — Duffo, She's Got The Money — Young Modern, Suspicious Minds — The Sports.

Lene Lovich walks away with the honours in our second list up of readers' votes, with the number one and number three tracks and the number two album behind Elvis Costello.

Another interesting detail in the chart is why the Boomtown Rats whose single 'Rat Trap' comes in at number 6 and the album 'Tonic For The Troops', sadly neglected when it was released six months ago, already into the album charts at number three.

The response to Chartbusters has been excellent but remember you get a new vote every month (you are all generous) so put next month's votes in quickly.

All you have to do is write your ten favourite tracks (singles, album cuts, unrecorded songs, whatever) and your ten favourite albums at the moment on a piece of paper with your name and address, and send it to: Roadrunner Chartbusters, 122S Glen Osmond Rd, Eastwood S.A. 5063. Don't delay, write today.

ALBUMS

1	(12)	Armed Forces	Elvis Costello
2	( )	Stateless	Lene Lovich
3	( )	A Tonic For The Troops	Boomtown Rats
4	( )	The Great Rock & Roll Swindle	Sex Pistols
5	(5)	Give Em Enough Rope	The Clash
6		Frenzy	Split Enz
7	( )	Never Mind The Bollocks	Sex Pistols
8	( )	Can't Stand The Rezillos	The Rezillos
9	( )	More Songs About Buildings and Food	Talking Heads
10	( )	All Mod Cons	The Jam
11	(10)	New Boots And Panties	Ian Dury
12	( )	Live — Be In It	Skyhooks
13	(6)	Parallel Lines	Blondie
14	( )	Don't Throw Stones	The Sports
15	( )	Living In The Seventies	Skyhooks
16	( )	Public Image	Public Image Ltd
17	(14)	Darkness On The Edge Of Town	Bruce Springsteen
18	(13)	Love Bites	Buzzcocks
19	( )	Live (x) Cert	Stranglers
20	( )	The Clash	The Clash

BUBBLING UNDER: 'If You Don't Fight You Lose' — Badjum, 'Disguise In Love' — John Cooper Clarke, 'Go 2' — XTC, 'Squeezing Out Sparks' — Graham Parker and the Rumour.

LETTERS

Dear RR

As an admirer of Ross Stapleton's fact finding techniques and writing ability, and of your Roadrunner mag, I am following Ross' in depth look at the (in alphabetical order) agencies vs managers vs musicians vs themselves vs promoters vs venues [illegible].

Had I joined one of these colourful discussions the fucking/contradiction/bum licking/confusion/shit arse chatter would have inspired me to [illegible] my knowledge of the finer points of getting off with it cheap.

— ANONYMOUS

(I am quite attached to my knees!)

P.S. Isn't it embarrassing when you discover the personalities of the controlling influences of our many talented musicians.

Dear RR

Whilst reading the letters department in your March issue some guy named Steven [illegible] wrote saying your mag stinks along with other comments. Well, how's that for [illegible] — he's either speaking through his arse or just farting. For the amount of contact news and views it's great value for 50 cents. You can't buy an Australian mag with as much underground exposure as this. I suppose you have your 'Rolling Stones' and 'Whatever' (Rom) magazines but they only scrape the icing off [illegible] and [illegible] Roadrunner [illegible]

Yours Sincerely
WILLIAM TELL
[illegible]

P.S. I hope [illegible] I hate Aphids

Dear Billy T

Glad you thought that one up about how much we pack into each issue. We think we have broken the world record for 24-page tabloid newspapers with editorial copy approaching 50,000 per issue. Any takers? — Ed

Dear Roadrunners

I've been lucky enough to read [illegible] of your paper. It is wonderfully amazing to see that you have been able to apply [illegible] and SKILL you have to the [illegible] of music [illegible]. Keep up the good work by hook or by crook.

Yours [illegible]
KARL MAS[illegible]
(Darlinghurst NSW)

P.S. Have you Sydney [illegible] keep an eye out for new Sydney bands. [illegible] and Plenum. He would be as I was surprised.

Dear RR

I am writing to say thanks for your paper. As an absolute reader I was first introduced to you when the first national [illegible] — I've read your pages eagerly since and will continue to do so.

I took advantage of the back issue department and bought No. 8 — to catch up with the Thin White Duke (Re: The Elusive Duke).

Amazing — a truly brilliant piece of writing which for once put DB in a positive [illegible]. Thank you Peter Jolley — how wonderful to read a piece by someone who actually understands Bowie (so much [illegible]) and doesn't [illegible] own accounts of how/why this man's mind works.

Bowie is the most important influence on the [illegible] of the 70s — and will take us to the 80s. His true worth is just beginning to be realised — and Low and Heroes will be always in future years. He may have lost some fans when Ziggy went — but I'm sure he will pick up more with the latest album and the new world tour.

So goodbye RR and please some more Bowie (of a similar standard) in the future. Thank you again.

ALADDIN SANE
(Newcastle NSW)

Read between these lines

Well, congratulations all you lucky readers who got in quick for your slice of living history. The free introductory offer of all last year's Roadrunners plus full subscription is DISCOUNTINUED FORTHWITH as we have exhausted our supply of Issue One. However, copies of all other back issues are still available for a mere 75 cents each.

After racking our brains for some other wizard wheeze to con all you unsuspecting readers into taking out a subscription, we've come up with the *ROADRUNNER T SHIRT AND SUBSCRIPTION OFFER*. Yup, for a mere ten bucks you can be the first one on your block to sport the T shirt of the Year. The T shirts are black with white lettering and have the slogan "I'm in love with rock and roll" on the front and "ROADRUNNER" on the back.

If you just want a T shirt without the subscription it'll cost ya $4.50. Normal subscription remains at $8. So don't delay, write today, using the handy con form below.

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ADDRESS

POSTCODE

☐ I require one year's full subscription plus a T shirt for $10

Size　　Colour　　Design

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PLUS back copies of the following issues

/　/　/　/　/　/　/

Enclosed is a cheque/money order for $

Commence my subscription from the ___ issue

"We're gonna reconquer the world"

This Roadrunner scoop interview with Steve Jones came only a day after he and Paul Cook held an important meeting at which it was decided the Sex Pistols ARE reforming. The news that Jones conveyed to me was that he and Cook had recruited a singer of world notoriety, "another Rotten" as he put it.

My feverish guesses at the time produced no response from a mum Jones. It was only the next day when I sat down and went through the clues he had given me that I decided the mystery singer was none other than Jimmy Pursey from Sham '69. That's my tip although it may turn out to be wrong, but if in fact it is correct, then we could well see a far more credible rebirth of the Pistols than one might have imagined possible before, particularly after manager Malcolm McLaren and Virgin Records had plundered the Pistols' vaults to come up with Post Pistols product for the delirious masses who snap up post-Rotten Pistols to the degree that 'Something Else' has sold more units than any other Pistols single, which, of course, is a travesty of justice for the first four Rotten-sung singles.

Jones also drops the bombshell of the possibility of the reformed Pistols playing warm-up gigs HERE. I suppose when I think back to '77 when the Pistols and punk really exploded in Britain, I probably wrote more and had more day-to-day contact with the Pistols, their manager and the Virgin machine behind the Pistols than any other journalist in Britain. Nostalgia is a rather luxurious commodity these days, but I value those experiences, from the time when I went on tour with the Pistols in Scandinavia, to attending the Pistols court case over the Bollocks album cover with the then Johnny Rotten. They weren't the greatest live rock n' roll band I ever saw by several million miles, but a combination of their personalities, a slightly demented dreamer and schemer of a manager, weird record company politics, and the vagaries of the English press, gave us for a time a rock band like we had never seen before, and I'm sure whose like we will never see again. The legacy we are left with is one fine album, four exceptional singles, and then those other post-Rotten platters of varying quality. It was a buzz to talk with Steve Jones again, and for his part he faced up to questions ahead at bringing the Pistols saga full circle since I departed England at the end of '77, with his typical candour. The essential Pistols no longer exist, made totally impossible by Sid's departure, but for Steve Jones the Pistols roll on. I just hope the band eventually do roll our way...

RR: There's been a lot of water under the bridge since I last saw you...

RR: There's been a lot of water under the bridge since I last saw you...

JONES: You're not kidding and there's still a lot going under as well.

RR: So when are you coming out to Australia?

JONES: Well, I don't know but we might come out soon, you see, because we've got a singer which I can't tell you the name of yet, but he's really popular over here and we're gonna do some country or other to do some gigs to warm up, and I [illegible] ed so Japan or Australia.

RR: This isn't Joan Jett?

JONES: No, no, the [illegible]

RR: And has he recorded before?

JONES: Oh he's world popular. We'll be the next big thing, don't you worry about that.

RR: And you're not going to tell me his name? Is he American?

JONES: No, he's English, in fact. English.

RR: Oh, is he a boring old has-been or is he relatively new?

JONES: No, he's got a lot. He's like Johnny Rotten.

RR: And do you see or talk to Johnny Rotten these days?

JONES: No. I've only seen [illegible], since we broke up.

RR: And when you met did you have anything to say to one another?

JONES: No. [illegible]

RR: Well, what did the [illegible] really act on personally between you all?

JONES: When we were in the states I think. That was the real killer.

RR: There was a lot written about the band's disintegration in America. How together were you when you got there and did the States really knock your back?

JONES: Yeah. I think we went over there too early. I think we did it too early. We should have left it like for another six or seven months.

RR: And what sort of pressures were you under on that tour?

JONES: It was a lot of everything really. They were paranoid about bodyguards [illegible] with us, bustling us in hotels, all the towns outside the towns we would be playing and it was [illegible].

RR: It must have been quite [illegible] because I understand that [illegible] you even had the FBI trailing [illegible] didn't you?

JONES: Yeah, right [illegible] although I can't [illegible]

RR: Wasn't there some suggestion of black [illegible] with the real Sid thing?

JONES: Well. Any way yeah, because they offered him some stuff and Sid at the time was really desperate and they were going to film him doing it but his bodyguards got into his room in time and stopped it.

RR: So Sid was really falling apart by the end of the American tour?

JONES: That's right, yeah. He was really a mess. Jesus Christ he was a mess.

RR: The last time I spoke to Sid would have been about three or four months before you went to America and he seemed quite together then, as together as you would expect him to be.

JONES: Oh he was alright then but it was that bird (Nancy Spungen). She was the one who started him on it.

RR: Well, in a recent NME, it seems a lot of people are blaming his death on his mother...

JONES: Yeah. I'd definitely go along with that because when he was in prison in America we were going to go over [illegible] him to raise some money [illegible] lawyers fees because the [illegible]

Matlock does the pop

Of course everybody knows about the antics of the various ex Pistols — Sid Vicious, the Paul Cook/Steve Jones team and John Rotten Lydon — but what about their virtual founder and original bassist/songwriter Glen Matlock?

When Matlock left the Sex Pistols nearly '77 I was because as he said at the time I was like being a the Monkees. His departure spelt the beginning of the end.

Glen Matlock was as much a Pistol as John, Paul, Sid or Steve ever were and quite obviously the fact that held them (artistically) together — after all 'Holidays In The Sun' is far from one of their better moments (being one of the few songs Matlock didn't have a hand in writing). And has there was his instrumental contribution — Matlock's bass playing was [illegible] see Steve Jones words all over the shop which rather than mucking up the sound actually added a depth to it that Sid Vic could never have contemplated let alone [illegible] bootleg 'Spunk' and see for yourself.)

Since the Pistols' complete dissolution it's become obvious just who did what — with the 'Great Rock n Roll Swindle' and their Biggs/Mason product, 'No One Is Innocent', Cook and Jones prove they've got the brawn but not the brains. Sid Vicious' recent escapades and untimely death branded him a pathetic clown and not much more, and John Rotten Lydon's Public Image Ltd certifies him as a true (if lewd) visionary.

Matlock was the impassioned craftsman.

When he formed the Rich Kids, with old buddies Rusty Egan and Steve New (who might have been a Pistol had he cut his hair) and former teenybop idol/Slik member Midge Ure, he left the Pistols firmly in his past and instead pursued a pop idea that owed more to the Monkees than it did his former outfit.

The Rich Kids' first (English) single, their signature tune 'Rich Kids', was a pleasant enough catchy piece of something better than Power Pop but hardly indicative of what was to come. Their second (and first Oz) single 'Marching Men' was more like what Glen described as 'attempting to combine this new music (which he claimed as being the likes of Kraftwerk and Eno) with straight raunchy rock n roll'. And it was too — dark, moody, threatening — perfectly fitting (as an anti-National Front thing). The [illegible] something to look forward to.

But when 'Ghosts of Princes in Towers' did finally arrive it was a disappointment mainly because of its unevenness.

It's odd that there was such a clearly defined gap between the good and bad about ridiculous. And we used to [illegible] the day we got him out on bail. [illegible] prison three weeks so he was a bit cleaned up a lot. Anyway the day he got out of jail his two geezers had a little party for him and his mum went and got him some stuff and he fixed. She gave him a load of stuff and she knew he had cleaned up and he just had no need of it and he had too much because his body just wasn't used to it.

RR: Was his mother a junkie too?

JONES: Yeah and she's just got busted over here.

RR: Did you go over and see Sid when he originally got bailed in New York on the murder charge?

JONES: No, no we weren't allowed to go over there.

RR: And what was Malcolm's view of Sid's death?

JONES: Well, I don't know really although he felt a bit responsible I think towards the end for what had happened. The main thing though was that we used to blame things on his mum — she was the main cause of it.

RR: Well Rotten was blaming Malcolm wasn't he?

JONES: Yeah but then I think it was Malcolm's fault. Malcolm wasn't even in America.

RR: Yeah, but Rotten's logic was that America finished off Sid and it was McLaren who got you to tour America.

JONES: Yeah but Sid really wanted to go to America more than anybody else.

RR: Well looking overall at the whole tragedy of Sid, what was your personal view about him?

JONES: Well I felt really sorry for him when I heard what happened. But I knew I ... I never imagined him living longer than 20. I always knew he would die young.

RR: Why did you believe that?

JONES: Well he just didn't look after himself. He was just into getting wasted all the time.

RR: Do you think he had a self-destruct mechanism?

JONES: Yeah definitely.

RR: Well, how keen were you and Paul Cook to go to Brazil to record with Ronnie Biggs?

JONES: Yeah well me and Paul did that ourselves because John and Sid didn't want to go because they didn't like the sun at all. I was keen to go and meet him because I was a bit of a villain myself so I wanted to see him. We spent about six weeks there and recorded just the two tracks "Belsen Was A Gas" and "No One Is Innocent". I was really pleased with the way they both turned out and although some people got upset about the records, I didn't think they were bad at all.

[illegible] of your Rottenisms. Would you agree with that?

JONES: Yeah, well that's what rock n'roll is all about isn't it? Not sitting in your bedroom for 10 years learning the guitar.

RR: Well, the first interview I did with the Pistols originally was during Jubilee Week in '77, both John and Paul had been attacked a day apart two days before we got together. Can you look back upon that period now and believe that feeling really was running so high against you back then?

JONES: Aggghh. It's funny really. Yeah I can believe it although it never really bothered me at all. Nobody got heavy with me or anything.

RR: But OK, you were a huge curiosity then to the public in Britain. Did you even conceive then just how much of a phenomenon you represented to so many people? You could walk into a pub and everybody would just stop and stare and half expect you to shit on a table ..

JONES: Yeah right and well we were the perfect target for any old drunkard in the boozer. If one of us walked into a pub there could be a drunkard who would try a fight because of who we were.

RR: Is that still a problem now?

JONES: No not at all.

RR: Well, with the emergence of all these new bands coming up in England now do you get the feeling that you have now become part of the old wave or do you think you can stay with the new wave?

JONES: Oh, I still think we can stay at the top. The first is always the best. I ain't going to do it until I'm 30 but I'll give it a couple of more years.

RR: And how are you enjoying the life of a celebrity now?

JONES: I dunno. I don't go out much at all now.

RR: So you don't get up to much liggin and fucking these days?

JONES: I've given up ligging but I haven't given up fucking.

RR: Have you given up getting a dose, though (both laugh)?

JONES: I dunno actually because I've got to go for a check up. I just keep thinking I've got it all the time.

RR: Well, perhaps you should come out to Australia where there are not so many exotic diseases?

JONES: Yeah right. [illegible] not just because I'm talking to you now, but I would really like to come out to Australia. Come out and get a bit of sun.

RR: What attracts you about coming out here apart from the sun?

JONES: I dunno, well we ain't been there for one thing.

RR: You you wonder what Australian punks might be like?

JONES: Well I've seen this Drile geezer

RR: Well when I first saw you play live in Denmark [illegible] I noted you as a guitarist at all and I remember writing about how your style of playing really impressed me. Do you think people rate you a bit more highly these days as a musician than they've changed their views?

JONES: Oh yeah they've totally [illegible] now. They all think it's great now.

RR: What's your own view on your playing ability?

JONES: Well I dunno. [illegible] I've only been playing for two and a half years.

RR: I thought Pete Townshend put it well when he said that you stuck to the pure and simple and did it well and that's what makes you a good player [illegible]

[illegible] he won't [illegible] here he's too out of date.

RR: Well you guys are sticking out singles now at a phenomenal rate. Whose idea is that?

JONES: Well that's me and Paul really. We've got two currently in the charts. "Silly Thing" [illegible] and [illegible] and "Something Else" is at seven.

RR: You're starting to sound like the Beatles now because Virgin tell me you've got "Rock Around the Clock" coming out shortly too?

JONES: [illegible]

RR: I thought the idea was that you were going to release a single a month for six months prior to the "Rock n'Roll Swindle" film being released?

JONES: No, I don't think that we're going to do that now that we've got this new singer. We're just going to concentrate on our band now.

RR: So how will you go out?

JONES: As a four piece. We've got [illegible] a bass player as well but I don't think that will be hard to find.

RR: Will you be going out as the Sex Pistols?

JONES: [illegible] the Pistols.

RR: And there is a chance that you could bring the Sex Pistols out here to Australia for some warm-up gigs before taking the band on the road in England?

JONES: Yeah, it will probably be there or Japan.

RR: Well, if you decided to go to Japan you would be stupid not to do some gigs here as well because it's all basically part of the same circuit?

JONES: Is it hot in Japan now?

RR: It will be getting warmer.

JONES: It's hot in Australia now, ain't it?

RR: Well, we're heading towards winter but we still have it hot here in places.

JONES: Yeah? Well I'm sure it would be better where you are than it is here. It's fucking terrible here. We've just had the fucking worst winter we've ever had.

RR: Yeah, well what with all the dissents and the strikes, did you feel a great urge to leave England for a long time?

JONES: Yeah, I wished I could've but I had to stay here. If you ask me England is just a really fucked up country. I'd like to live somewhere else.

RR: I see if you and Paul will still be contracted to Virgin with the new band, but what's the position as regards management? What brought about the change in the court action brought by Rotten against McLaren where you and Paul ended up on Rotten's side after earlier in the case siding with McLaren?

JONES: Well we didn't actually say that we did and I don't know where the papers got that from because me and Paul ain't actually involved in it. It was between Rotten and McLaren and me and Paul weren't involved. We never did actually say we've changed sides, we've never actually done anything.

RR: Well according to the reports I've read in the English rock press, you and Paul were both supposed to have told McLaren off during the trial and sided with Rotten?

JONES: Well we didn't but we do now. We are against him now because he's really fucked us up.

RR: In what way?

JONES: Well for a start he got 10 grand of our money into the film without telling us. Because we used to keep asking him if he used our money on the film and he said no. Now we've found out just recently that he put 10 grand of our money in it, so he lied to us and I didn't like that at all.

RR: Well it's certainly very difficult from Australia to know the rights and wrongs of McLaren the manager, but some people maintain he had a genius or flair for organising the whole Sex Pistols phenomenon while his detractors say it all just happened by accident and had nothing to do with Malcolm. Which view do you subscribe to?

JONES: Well it was like, look, he was a good manager, there's no doubt about that but he just didn't look after the other sides of things if you know what I mean. The business side of it.

RR: Well, how into doing the music were you personally and what do you think of the finished product?

JONES: I haven't actually seen the [illegible]

RR: Well with the film still to come and all [illegible]

album, a lot of people including many of your original fans, are claiming that you're defaming the name of the Sex Pistols and what it originally represented and that the music has been cheapened. Do you think you've prostituted yourselves or do you think your music is still valid?

JONES: No, not at all because like [illegible] shouldn't I was?

RR: So the [illegible] that come in words are the [illegible] that count?

JONES: Right! (laughs)

RR: Particularly after you've been ripped off for 10 grand..

JONES: Yeah exactly.

RR: So what have you financially been able to salvage from the Pistols' earnings?

JONES: I've got a flat which cost me 14 grand. I've got a publishing and I've got about six grand in cash. That's all.

RR: Do you feel you should have a lot more to show for it?

JONES: You bet.

RR: So where's all the money gone?

JONES: You tell me (laughing).

RR: Well, after this recent court decision are the Pistols' financial affairs being sorted out now or will there be more litigation?

JONES: Well it's sorta been sorted out but like now we've found out that Malcolm didn't pay the tax and all that and so we might be heavily into debt for tax. I mean if that's so then I'm going to go looking for McLaren. I want his hide.

RR: So with the new Pistols will you be looking at recording before or after you've done some gigs?

JONES: Well see the thing is we've already done some recording because like the "Silly Thing" single is different to the one that we did on the album, because I sang on it and Paul sings on it, and we've also recorded a couple of new songs. So all we've got to do now is to get this new singer to sing on one of those other songs and bring that out as the new single. Then we'll get some gigs together and then we do an album.

RR: And what do you think of Public Image?

JONES: Well I like the single but I think the album is dreadful. It's just unlistenable. Just a load of rubbish.

RR: You don't think he deliberately set out to record an album that got himself as far apart from the Pistols' music as he could?

JONES: No. I just think that was his [illegible] for not knowing how to write any songs because we used to write the tunes and he used to write the lyrics and that just shows he can't do it on his own.

RR: Well there's always been controversy about the authorship of some of the Pistols songs. Glen Matlock maintains that he wrote "God Save the Queen" and "Pretty Vacant". Did he?

JONES: Well have you heard the Rich Kids?

RR: Yeah and I saw them rehearse before they first went on the road.

JONES: Well do you think they was any good?

RR: Nothing special.

JONES: Well there you go then. I mean everyone claims they write this and that, claim I wrote all the songs. I write all the hits now (laughs).

RR: Will you produce the next Pistols album then?

JONES: Probably yeah. It's a lot cheaper.

RR: Do you think that you have your own distinctive Jones guitar sound now on record?

JONES: Yeah, well that's what I want to do.

RR: Did you do that with the Joan Jett sessions you and Paul produced?

JONES: No, not so much with that. We did it pretty much how she wanted it to sound. It's still made to really sound like the Pistols.

RR: Are you happy with the results?

JONES: Ah, not very happy. It's alright but it could have been better I think now after leaving it for a few weeks. I realise now that it could have been a bit better. Just wish I could have spent more time on it.

RR: Are you getting offers of other production work?

JONES: Not yet no, but I don't think I would now because I won't have the time.

RR: So the band will definitely be your number one priority?

JONES: Oh yeah. This thing has only just started, see. I only heard yesterday that we can get together with the new singer.

RR: How did the new recruit come about?

JONES: Well he was just a good mate with the band we was with and he likes us. Like we've known him for quite a time.

RR: Is he from a punk-new wave band?

JONES: Aggghh yeah (not giving too much away).

RR: And there won't be any contractual problems with recruiting him to the band?

JONES: No, I don't think so. He's got a contract at the moment but he ain't [illegible] of [illegible] so I don't think that's a problem for us.

RR: So when are you looking at going on the road?

JONES: Hopefully within the next few months. Maybe around June. Then we're gonna record [illegible]

ROSS STAPLETON

...he a hom. The songs range from being great to terrible and not even the songwriting credits offer any explanation — all three composers (Matlock, New and Ure) have hands in material that is both good and bad. (Perhaps the date of composition might provide a clue, by that I mean that maybe the more recent the song the better.)

Simply, the good material was that which took over where "Marching Men" left off. As well as [illegible] (Ure) there's the hot mysterious "Strange One" (Matlock/New), the sweeping title track, "Ghosts of Princes in Towers" (Matlock/New), the thunder-clapping "Lovers and Fools" (Ure) and "Burning Sounds" (Matlock/New), all of which are something not unlike modern day Spectoresque epics. The remainder of the set was straight rock n roll that's mundane and stale and certainly not of the standard set by songs like "Marching Men".

But even these good songs were mere suggestions of better ones because throughout it all Mick Ronson's heavy handed production did nothing but cripple and stifle the Rich Kids ambitions. Still some good ideas managed to find their way through the murk and be heard — like the tinkling glance on "Strange One", the lashing strings of "Marching Men" and tempestuous arrangements like that of "Lovers and Fools". Too often lost though was the Rich Kids individual instrumental excellence. The mix was as erratic and inconsistent as the material itself.

Maybe the Rich Kids just weren't ready to do an album. This [illegible] appeal by the presence of our standard padding that only serves to accentuate the better material and even [illegible] for being too [illegible]. It's a shame that the Rich Kids (and their producer) weren't able to equate their ambition with their ability because even though the band had a reputation for putting on live performances that were directionless and shabby, they had real potential.

When I started work on this piece I had high hopes that the Rich Kids would eventually realise this potential and intended to conclude it by saying something to that effect. But now such a statement is quite redundant as the band has split and their half-baked album will stand as their obituary.

I only became aware of this the day before this piece was due so this is a hasty post script that's unfortunately short on detail.

Suffice to say the band has broken up. And apparently Glen Matlock is getting together with Iggy and James Williamson who have just resurrected their former partnership. Now maybe that's something like if Dick Taylor had left the Pretty Things to form a band behind Bo Diddley, but then of course truth's often stranger than fiction.

Say Pop (the singer), Glen Matlock and James Williamson (who has been experimenting with computer music during his self imposed exile) all together is a formidable combination and if this is beginning to sound like it's some kind of supergroup let's just hope that these guys will be the first to actually get it all ...

CEE WALKSE

"Nubian Slave New Wave"

Hello Sailor's lead singer Graham Brazier grabbed my notepad from my scribbling hands and printed neatly "Hello Sailor's ship will not sink but given fair winds its sails will see them sailing all seven seas — including the Lunar sea — Lunacy". He handed it back, pleased with himself for thinking up the pun on the spur of the moment.

It was at the end of a long interview in a smokey cocktail bar but the sweat from the evening's performance had not dried. We'd been interrupted by the barman refusing to serve him drinks and calling him subhuman at the end of a yelling match. The argument was only saved from turning into a nasty fight by the hotel manager who served Brazier himself.

Brazier was still smarting from an article published in the Auckland Sunday News and wasn't about to stand any uppitiness from a mere provincial hotel barman. The article was headlined Hello Sailor want to say goodbye and said they limped back to port after a stormy six months in the United States. As the interview went on Brazier came back again and again to the band's failure.

Hello Sailor (the line-up is Graham Brazier lead vocals, sax and harmonica, Dave McArtney guitar and vocals, Harry Lyon guitar and vocals, Lisle Kinney bass, and Rick Ball drums) was in the middle of a 31 day hard slog all New Zealand tour just after their return from six months in Los Angeles. After the tour they will go back to LA again. Just before they left CBS recorded a videotape to be shown American wide in May and eventually overseas as well and Earl Slick, Bowie's ex guitarist, is producing a demo tape for them. He will also be producing their next album.

"If you haven't got a recording contract in LA you're done," said Brazier, "because you just can't survive on what you get from one night spots. We played in the Troubadour, the Whiskey A Go-Go, all around the greater Los Angeles area, Orange County and Fresno. There were people like Steve Jones from the Sex Pistols, the Ramones, Lev and the Rockets from England, Stiv Bators from the Dead Boys, Marty Feldman and [illegible] all struggling for a living in LA too, and all really helpful."

Brazier's view of New Zealand rock was — as was to be expected — centred on Hello Sailor's contribution. The band started in Ponsonby, an Auckland suburb, founded by Harry, Dave and Graham four years ago when Graham was living in the same house as the Hunter brothers from Dragon.

According to Graham four years together makes them the longest lasting stable New Zealand rock band. They started out as a bar band but Graham, looking for words to describe their music, tried post punk rock at first and then thought of nubian slave new wave, getting a kick out of the word play.

"Our first (self titled) album broke the ice for other New Zealand rock bands," he said. "We were the first New Zealand band to have a rock album go gold and three singles in the charts. It used to be very rare to get an encore in New Zealand gigs but the tour's been great and we've had encores everywhere we've been."

I saw the group play two gigs. The newish Mainstreet cabaret in Auckland, about which more later, and a pub gig [illegible] at New Plymouth (North Island) where they were crammed onto a tiny platform in the middle of an overcrowded lounge room.

Hello Sailor started both concerts with "Walking Through The Streets of Ponsonby", greeted by shouts and stamps each time because the song meant that after months spent in other more seductive places the locals still remembered their roots. The "it's good to be back" after the first song and "you made it worth coming home" at the end of the set were also obligatory.

New Zealand's cultural heart-searching and insecurity is very similar and possibly greater than Australia's. A Kiwi rock band has not proved itself until it breaks big overseas because conquering the local taste market is not regarded as anything much. The insecurity was reflected by the rumours going round Mainstreet that Hello Sailor had bombed in LA, playing only university type venues and never scoring the big studs or a record contract!

But many of the [illegible] at Mainstreet had read the Sunday News article and cheered when Brazier dedicated their stamping punk-ish song "Vermin" to the staff writer of the News. In New Plymouth during one of the choruses I feel like chasing some vermin and the local cops entered to make their nightly check on crowded hot spots. Most of the audience made something out of the coincidence.

After several rocking numbers from their two albums — "Tears of Blood", "I'm A Texan", "Everyone Needs a Latin Lover" — there was a slow soft crooning number which Harry Lyon sang (while Brazier played his saxophone [illegible]) a made for sunbaking song called "Lying In The Sand".

After that one they launched into "Disco Is Dead" from "Pasifica Amour", their second album. The song with Brazier wailing the title over and over in the chorus went down well in Auckland where there is the same split between live places and disco joints as there is in Australian cities.

In New Plymouth after an entirely original first set which was slow building up audience response Hello Sailor started the second set with "Boys From Brazil". A big audience participation one this with Brazier yelling "I feel like makin' some NOISE" three times to work up some responsive decibels and then involving the audience in the chorus. A chaotic number — "Yai Yai Yai" (Brazier) "YAI YAI YAI" (audience) "Yai Yai Yai Boys from Brazil" (Brazier) with his fist in power salute, drums doing military autocrat's marching things, Brazier jerking in a goose step shuffle and the audience grooving on the madness. One of those songs that can never sound as good on a studio recording.

Then came Stones with "Blue Lady" which they recorded on their first album. Brazier, having removed his leather waistcoat long ago, glistened alternately green, yellow and red as the lights changed, hunched over the mike and the harmonica hidden by his shrouding hand.

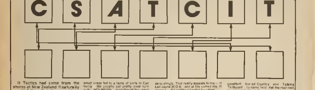
The band's stay in Los Angeles led to a couple of songs. "Greasy Rid Stuff" was first. "This is about Americans," says Brazier in Auckland. In New Plymouth he says "All American women have got big thumbs and big mouths." The audience by then was yelling at anything he said but on that they sounded a bit puzzled. "Son Of Sam", the first encore in Auckland, was their other American inspired number. "Gary Gilmour [illegible], when ya see me better shut your door" — a slower, deliberate beat. This was the song reserved by CBS for their network television program Rock On.

Hello Sailor finished with a long, hypnotic, powerful version of Lou Reed's "Sweet Jane". Rick Ball's drumming drove through your bones, its devastating rhythm taking at least some of the dancers out of their self conscious "I have to move more gracefully 'cos I'm in a disco" frame of mind and set them moving to the beat, awkwardly but at times inspired.

For this song the three guitarists seemed exhausted and Brazier was more than ever the visual focus of the group, summoning yet more energy to strut and gasp and [illegible] the lyrics from gut level.

"We're going to keep going till we make it," he says later, and then he grabs my pad and gets that metaphysical but hopefully not prophetic thought about Hello Sailor's ship. Hello Sailor comes across as a very determined band. I wonder what the hoppers will make rumours out of in Mainstreet if they do make it? — **JENNY RANKINS**

Hello Sailor from left to right Ricky Ball, Harry Lyon, Dave McArtney, Graham Brazier and Lyle Kinney



If Tactics had come from the shores of New Zealand it naturally would follow that they would by now be an established name on Sydney's increasingly tedious Establishment rock circuit. As it happens they hail from our home of democracy in traction, Canberra, and mean nothing to nobody. Nothing that is until us nobodies actually see them, hear them and wise up.

After Tactics' lead singer/main songwriter, rhythm guitarist and gestalt interviewee Dave Studdert decided at the beginning of last year to stop singing my songs to the wall and get a band together, a coincidental similar acquaintance introduced him to drummer Robert Whittle while Angus Douglas, lead guitarist, opted out shortly afterwards through a want of [illegible]. Finding a bass player however was not so easy. One guy, the last band he'd been in was a Dubliner. He only turned up for one gig last year, got a bit of a shock and left. [illegible] After a few more musical misfits got shown the door, the bass player Garth Marsh joined the band last August, shortly before Tactics' very first visit to Sydney.

The usual story of parties, un-gigs and self financed dances at a somewhat very small scene led to a form of sorts in Canberra. "We usually got pretty good turnouts," tells Whittle, "even though the people who came along didn't particularly like us."

"Umm actually hated us with a passion," interjects Studdert jovially.

Caught in a not unfamiliar bind of on one side being hated for being stupid punks by dim hippies one minute and being passed off as sitting intellectuals by stupid punks the next, and on the other playing to an appreciative few but the same few at the same places, the band made the not too difficult decision to move to the Big Time of (yawn) Sydney.

After three months here Tactics are only just starting to draw a crowd and draw acute reaction. All the useless musical politics deserve to be [illegible] through in order to pigeonhole and thereby reject every reasonably innovative (for want of a better term) underground struggler. [illegible] amount to nothing simply because bands like Tactics have kept their eyes ahead and are at last realising their potential. (They acknowledge that up until recently their ideas have always been three steps ahead of their musicianship.) The original songs are a plenty excellent, showing a seasoned sophistication rather than distant abuse of influences, particularly on Studdert's part of reggae. "If you listen closely to reggae there are these layers of very simple parts all put together very intricately while as a whole it all can be so simple. That really appeals to me — it can sound M.O.R. and at the same time it doesn't — it's got the potential for either."

Tactics rarely if ever sound M.O.R. but they're definitely working on two levels — an inspired good dance band and just as satisfying mental stimulant, I shamelessly put this to Studdert. "Well that's good — that's what we've wanted to do with our songs and that's why in the beginning it was difficult for us with no two instruments totally dependent on each other — only one had to be out for it all to fall apart. But that's the whole point, I like the tension.

"See I've always been much more interested in how the song sounds, again like a reggae. The session musos are incredibly good players but they're quite content to play it simple whereas in Australia so many good bands demand such intricate playing of themselves that they ruin the songs."

Sensing a reluctance to name names I suggested "Like Midnight Oil?"

"Aah you could [illegible]!"

I hope all this talk of reggae hasn't given the impression of Tactics as one of these drifting white [illegible] bands whose idea of reggae is to turn up the treble and wear straw hats. Rather imagine if Lee Perry instead of Andy Warhol had [illegible] the Velvet Underground and you're getting close. The dual connection only obviously manifests itself in a handful of songs (the excellent "Buried Country" and "Talking To Myself" to name two) but the real nod is present in the deft care of arrangement. Bass and drums are tight but not afraid to add to the song, carefully avoiding the [illegible] plodding 1-2-3-4 that has killed off many a band before today. Adventurous but reliable. Guitars are an [illegible] pairing of Lou Reed scoring and New York rhythm [illegible]; plus they know when to shut up (praise the lord). The voice errs on preposterous heights à la Pete Shelley scream (only Studdert seems more out of control, more emotive), wrapping itself around lyrics. Can't wait to see them on Tactics' first recording. Being thrilled as we all are by the constant innovation of the Australian recording industry I'm not dizzy with anticipation.

Be critical you demand something to [illegible]. Well I suppose of their cover versions only Neil Young's "Let's Go Downtown", the Velvets' "Sunday Morning" and John Lennon's "Cold Turkey" actively add anything to the act, but that's picking nits. And their vocal isn't terribly overly interesting, but that's largely irrelevant when a band's this good. And they know it too. Studdert again: "I don't want to sound egotistical but I'm not particularly worried about that side of it. I reckon we've got our priorities right — ultimately we've got good songs — and eventually that will be recognised."

Tactics — your move. — **PETER NELSON**

LIVE GIGS

LA FEMME

The Boys Next Door are the most established of Melbourne's new wave generation bands. They have struggled against the downwards drag of musical red tape for two years with their first album (on Suicide Records) being rejected by RCA and Suicide itself self destructing around them. They have recently recorded some new songs and plan to couple these with the best of the Suicide material and release their album in the next month or so. After their hard struggle one could assume that apart from deserving the fame and fortune that comes to few, the Boys Next Door would deserve the respect of their peers.

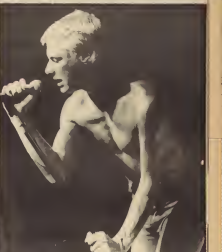
That assumption could easily be shattered after hearing La Femme's opening number at the Champion Hotel one night last month.

Aptly titled "The Boys Next Door" the song is a cutting leering attack on the subject band. So cutting in fact that I have seen members of the BND leave a party as La Femme launched into the song. It is a hard hitting statement from what could possibly be the new guard already condemning their predecessors to the dinosaur graveyard.

The first song sets the pace for the night. There is no room for slow songs in La Femme's repertoire. The dynamism of Brett's guitar work mingled with the heavy rhythms provided by Peter on drums and bassist Graham, who swings his instrument like a light piece of wood, provides a wall of sound backdrop for the leaps and bounds of singer Shane. It's no frills rock from these lads.

Through three brackets peppered with original gems such as "Chelsea Kids", "Ritz Hotel" and "One Of My Best Friends Died Tonight", plus drastically reworked versions of "I've Grown Accustomed To Your Face" and [illegible] parent that La Femme are one of the bands who will extricate themselves from the morass of seemingly terminal boredom that has enveloped Melbourne of late. Watch out for their forthcoming single on Missing Link and you'll see what I mean.

— JEFF RULE



SKYHOOKS

Skyhooks have hit the road with their new vocalist Tony Williams and once more face the task of proving to their fans that the band can still deliver the goods that have ensured them a place in Oz Rock's Hall of Fame. Will they do it? It's very hard to be objective about this band because of their past and the contribution they have made to the music scene in Australia.

I caught the band at the Arkaba in Adelaide and I must try and decide how I can adequately describe the new band.

First of all there was a small crowd which does not make for good atmosphere — an essential ingredient for good rock and roll. Tony Williams has a very hard job to do. There's no denying that, for regardless of whether you like Shirley Strachan or not, you can't escape the fact that he has an amazing voice (eminently more suited to Skyhooks songs than slow ballads) and a rather smelly stage personality. Tony Williams has a competent voice but it's not outstanding in delivery or style and his onstage presence is less than startling, in particular his between song banter is very hesitant and flat. The rest of the band are essentially the same — Bob Spencer's guitar playing continuing to fill the sound and brighten Greg McCainsh's songs. McCainsh himself is still playing a lively bass and reverting onstage energetically despite his deadpan facial expression. He and Freddie Strauks continue to provide a strong rhythm section while Bongo Starkey shares the lead and rhythm guitar playing with Bob Spencer in the same old way. Yes musically Skyhooks are very much the same. They're still doing a lot of their old numbers and some new ones as well but the question of how they will be received depends very much on their ability to produce the other qualities necessary for a good live band. That's to create an atmosphere, entertain, stimulate, communicate.

Part of the problem might be the nature of their original material which has not always been overtly political. At the time of their initial success the whole political climate in Australia was quite different. It was the height of the Labor Government and people seemed to be generally more receptive to thinking about things of a political nature — particularly [illegible] was Australian but that was then. Now it's 1979. Australia has its second highest unemployment rate in the postwar period and inflation is still high. Are Australians now more interested or even bothered about anything political? Unfortunately I think that in the main they are not. If this is true then Skyhooks in any shape or form are going to find it difficult to take up their reputation or create a new following. I don't want to write them all as a band with a past and uncertain future. It's just that this is one case where the band's ability and hard earned reputation may not be enough to sustain a major change in the lineup. They can still spark and entertain but whether anyone's listening anymore I don't know.

—*SUE DENIM*

JIVERS

The Jivers have existed in innumerable permutations for close to three years now. A dance band of humble aspirations, all they crave is to earn enough door money for the next gig and to get their end your musical rocks off.

This gig's mode is a seven piece: Graeme Murphy — lead guitar, James McDonald — lead vocals and rhythm guitar, *Mick Bowden* — bass vocals and sax, [illegible] — bass guitar, Peter Brown — drums, and Lisa Rodgers and *Margot Puryer* — harmonies, hand clapping and hip shaking.

A large part of the Jivers' repertoire is based on *Mick Bowden's* record collection — or mainly comprised of vocal group standards from the 50s, artists such as the Moonglows and The Coasters. The Jivers readily class themselves as a doo-wop group but their set is also peppered with some 40s swing and with its rock a roll.

The set opens with the Jivers original "*Eat drink and be merry*" the lyrical sentiment suggests we should live life to the full cos it's not that long a stay — songs for the new depression indeed! Next is "*Nothing for the [illegible]*" but the Jivers manage to keep the wolf from the door and it's straight into "*Nip and Sip*", a jokey ode to the demon alcohol that has the band [illegible] sax going away from sax to sax. There's no letup with "[illegible]" [illegible] The girls shimmy and shake, Mick lets rip with a real wailin' sax break and Graeme grinds his guitar and gyrates his hips in perfect time to the rocking bass and rhythm section. It's time for love songs with "*Hold my hand*", "*Zing went the strings of my heart*" and "*Do you love me*", the 64 thousand dollar question. The three part harmonies are a delight and the Jivers make it look effortless even though the hours of rehearsal are [illegible].

The second set the Jivers exude even more energy and [illegible] versatility. They open with "*Could I be [illegible]*" I covered my ears and [illegible] was hearing Daddy Cool up there on the stage. The doors [illegible] had become a forest of flailing feet and stayed that way through a cheeky version of "*Something's going on in my room*", a rollicking and risque "*Big 10 inch (record)*" and a steaming version of the Coasters' "*Young Blood*".

By the third set I'd put down my pen and had to abandon myself on the dance-floor while the band continued to go crazy, Graeme in particular pulling down some solos Duane Eddy would be proud of. The Jivers got an encore (they certainly deserved it — three sets and close to 30 songs) but were too exhausted to do it. The diggers understood and left quietly. Go and see the Jivers, you are guaranteed of getting your money's worth and remember you've got to jive to stay alive.

— Peter Paul Pokowski

THE RISE AND RISE OF MICHAEL GUDINSKI

By ROSS STAPLETON

Michael Gudinski is like a wolf who pretends he doesn't know what you want so that he can give you what he wants you to have — **Red Symonds (former Skyhooks guitarist)**

He's the Machiavelli of the Australian record industry. I had to pack my bags and move to Sydney after he threw me off his book after I had said truthful naughty things about him in a pop paper — **Geoff Duff (musician).**

He owns the largest independent record company in Australia. He's the one who gets out and kicks arse. He's the one who gets his acts happening, no one else. He's a hustler. He gets his arse out of gear and away he goes and that's why he gets on — **Andrew McVitty (producer of "Nightmoves")**

The fucking thing that pisses me off about the guy is that he is fucking great if he just concentrated on one or two things but unfortunately he fucking dabbles in everything and it's a shame. He's a good manager but if he concentrated on one or two things — **Shirley Strachan (former Skyhooks vocalist)**

I personally have the greatest admiration for Michael Gudinski and what he has done. To me if it wasn't for Gudinski the industry would have floundered a long time ago — **Paul Wheatley (record executive)**

Sure the strings can be pulled in the areas I'm involved in but everything doesn't work the way I want it otherwise I'd be a millionaire and I'm certainly not a millionaire. I certainly hope to one day get a lot of money out of the business but it's certainly not a grab-the-money-and-run situation. It's a long term investment — **Michael Gudinski**

THE PROLOGUE: Battleground — Melbourne; Time — the present day.

Michael Gudinski is perhaps the most enigmatic figure on the Australian rock scene. In the space of several years he has carved out a small empire (albeit somewhat precarious) through which he exerts influence over virtually every aspect of the Australian rock scene.

Depending on whom you talk to, Gudinski is spoken of as a heroic figure who has played an enormous role in the growth and development of the local industry or his detractors just as quickly put an opposite, heavily offensive point of view. In an industry where enemies come a dime a dozen there are many of those where Michael Gudinski is concerned.

Gudinski, as head of Mushroom Records, owns Australia's largest independent record company. As well he is a director of the biggest booking agency — Premier Artists. Add to that his same publishing company, Mushroom Publishing; Evans Gudinski, a promotion company until late last year which has now gone into liquidation; and he used to also have a large slice of part of Bombay Rock, Melbourne's biggest regular rock venue and one of the country's most profitable, whose ownership is allegedly the subject of some interest since the financial collapse of Evans Gudinski. Finally and arguably the most conflicting of his diverse activities, talent co-ordinator for "Nightmoves". As a throwaway he also happens to be manager of Skyhooks. Any one of those concerns could be expected to be a full time job, yet magically Gudinski manages them all at a rather breathtaking pace.

But then the power base Gudinski has created for himself which permits him to exert tremendous influence over virtually every corner of the industry is breathtaking. It is this awesome conglomeration of power that a [illegible] friends and associates [illegible] as

[illegible] the Australian rock industry's [illegible] a diagnosis which [illegible] the economy can be attributed to [illegible] causes such causes [illegible] to a profitable point of agreement. Thus like the economy the cure is dependent on a correct prognosis of the complaint. Michael Gudinski himself agrees that the industry is in a slump but he certainly wouldn't go along with some who point the finger of discontent at certain aspects of the Gudinski empire as symptomatic of the root causes which contribute to the industry's problems. In an interview with Skyhooks' now departed vocalist Shirley Strachan at the end of January, we started talking about the problems facing the rock scene at present. During the course of our discussion Shirley said that Michael Gudinski, who as far as I know is still managing Shirley, was typical of the problem — too few people possessing far too much influence and control. Many musicians I have spoken to in the last nine months in researching this article heaped much of the troubles on the agency half, principally involving Premier. Perhaps it is ironical of Premier's dominance (although it has taken a tumble in Sydney recently with the closure of the Sele-Premier office) that despite the general discontent of those with an axe to grind against Premier they continue to be involved with Premier simply because they feel they have no alternative but to grin and bear it.

While many musicians were willing to talk freely off the record, they would not be quoted for obvious reasons. One man who was willing to talk about his dealings with Premier is a young Melbourne record shop proprietor who became involved with promoting three gigs at Melbourne's Collingwood Town Hall earlier last year. Three concerts later he was a sadder, wiser and $1000 poorer man. He blames Premier [illegible].

According to [illegible] he came up with a concept of Sunday night concerts at the Collingwood Town Hall, a Melbourne [illegible] featuring four bands on the one bill [illegible] musical styles. He booked the bands through Premier and the first concert which he said attracted about

bill was a financial success and among those in the audience was Michael Gudinski and one Barrie Earl who at the time was label manager at Suicide Records (see separate story: How Suicide sold its soul for punk, then tried to snatch it back again) and of which Gudinski was also a director.

Gordon says that when it came time to book the second concert bill he wanted to book a well known Melbourne punk band called News. He mistakenly thought News had signed with Suicide Records (something News had steadfastly refused to do) and so he approached Earl about including News on his bill. Earl, who had unsuccessfully tried to sign News, wasted no time in informing Gordon of his ironic mistake over the News-Suicide connection. "If you book News, we at Suicide and Premier will be very upset," Gordon alleges Earl told him.

"I was left in no doubt my implication that if I booked News then I would have problems booking Premier and Suicide bands," Gordon told me.

On this occasion Gordon said he heeded Earl's hint. It was subsequent to that episode that Gordon alleged that without his knowledge and with his second and third concerts already booked through Premier at least a fortnight in advance, the concept of his billing for those concerts was predominantly booked in advance through Premier at the Evans Gudinski venue, Bombay Rock, only a day or two prior to his own promotions. At this stage Bombay was just being launched as a new venue.

"Because of Premier booking the top names from my concerts at Bombay just prior to my promotions, the Collingwood concerts naturally lost a lot of their relevance," Gordon said. It also lost him $1000. Gordon alleges that he checked with the bands who were to be booked and they each told him the Bombay bookings had been made some time after Gordon booked the bands himself through Premier.

Another promoter put another perspective on Premier; only because he's a successful promoter he wouldn't be quoted by name.

"Look, this business can be pretty cutthroat at the best of times and right now these aren't the best of times, which is why it's even more imperative that certain people must realise that the whole scene is threatening to die on its arse. Some people blame disco and that is a major problem certainly, but the scene was going down the drain before disco and the only way things will improve for live venues is if the agencies realise that they don't just survive on the major venues," he said.

"Sure the big venues may pay the big money and the agencies must look after them, but that doesn't mean in looking after them they have to bugger around with the smaller places where last minute cancellations and that sort of thing have serious economic consequences. They (the agencies) just don't seem to realise that without the smaller venues you can kiss the Australian rock scene goodbye. It's the smaller venues that are the bread and butter gigs for the vast majority of bands and if we go out of business, it's just left to a few beer barns and the Bombay Rocks and The Lifesaver. And if you reach that situation you have precious few gigs available for the bands, which means the vast majority of them will simply be forced out of business, with only a handful of bands surviving. That might be fine for today's big name bands who don't have to worry now, but what you have to remember is how did they get where they are now? They worked their way up from playing a small place like mine."

But while that promoter seems to make perfect sense, it is not easy to simply say the agencies are fucking things up, therefore we'd be better off without them. The agencies are fighting a constant battle with publicans who want to do away with live bands, stick in a disco and clean up — or that's how simple some publicans think it is.

I remember last year being told by one record company executive that he was upset that Suicide Records bands were getting a [illegible] at work through Premier [illegible] the Gudinski connection allegedly [illegible]. Not more than a week after [illegible] Nick Cave from The Boys Next Door [illegible] directly to me about how [illegible] agency [illegible] the Suicide band was getting. Two such conflicting views on the same point shows how impossibly difficult it is to see everything as black and white.

ACT ONE: Premier Artists sticks it up the opposition

While it might be difficult to reach certain conclusions, there can be no doubt that agency politics in the local industry has got to a point beyond being merely cause for concern

Roadrunner has spoken with not only musicians, managers, promoters and other such industry people. It also hosted a round table forum with the main protagonists (see March and April issues). Michael Gudinski as a director of *Premier* and with a long history of involvement in the agency scene, is a key figure in the functioning policy of Premier. Also as *Mushroom Records* chief he cops the flak from various quarters over charges that Mushroom recording acts receive preferential treatment from *Premier*. When I spoke to Gudinski he was quick to point out that *Mushroom Records* did not hold any financial interest in Premier, but he did. So when I put to him the preferential treatment allegation and that it seemed a natural enough presumption to make, Gudinski had this to say: "Premier Artists is a business with a totally different directorship and it is going to have succeeded because I'm not going to say that I could understand that there could be a situation if Mushroom owns shares in Premier and vice versa, but anyone who says that is talking a heap, talking through their arse." He then added that you could approach any *Mushroom* act and ask them if at any time they had been given any offers when trying to sign on, that they were assured that if they signed with *Mushroom* they would get favoured treatment from Premier.

We then moved to the core of the problem with Premier. It appears not only to remain the most powerful agency in the country but its petty rivalry with its main opposition Nucleus — or at least that's the way many people in the industry see it.

When you talk to both companies there are allegations and counter allegations of attempts to lure staff away (actually the interchange of personnel between Premier and Nucleus has reached an absurd point, so much so that one Premier employee who went to work for Nucleus has now returned once more to Premier's fold) and both agencies generally involved in a propaganda war. At stake is an increasing or decreasing share in the highly competitive agency field. One would imagine that such a keen sense of competition would be good for the scene, particularly the artists they represent, but few musicians see it that way. Dave Warner points out that in Perth where there is quite a flourishing scene there are virtually no agencies as such and that the venues are run by the publicans themselves who deal directly with the bands or their management, thus cutting out the middleman — the agencies and their 10 per cent commission on bookings. Shirley Strachan says he can only ever remember playing one gig with Skyhooks where the band played a venue run by the publican himself. He said that the publican told him at the end of the night he had lost on the door but he was happy because he more than made it up on bar sales. Shirley argues that if there were more publicans dealing directly with bands rather than doing it through promoters and agencies which control the vast bulk of venues, than the punters would be paying far less money to get into a gig because the publican is relying on drink sales as well as the door charge. If a promoter running a pub room is not the publican, he can only make his money on the door, hence the high admission prices to gigs.

The Premier Nucleus agency battle reached new heights of the absurd with the registration in Melbourne, Sydney and Brisbane of the trade name Nucleus Headliners by Premier Artists.

Zev Eizik, a director of Australian Concert Entertainment (ACE) which now runs Nucleus, takes up the story.

"A member of Premier's staff, Bill Thorpe, recently now working for Nucleus, says he registered the name Nucleus Headliners. I have been told by another employee of Premier that it was in fact one person who registered the name. It was after we had already made public that we would be trading as Nucleus' name. That's what I understand took place after talking with Thorpe. I told him I was contemplating legal action against him. We own the name Nucleus Creative Entertainment and we've always owned that business name and people have always known us as Nucleus. We wanted to give ourselves a facelift and become Nucleus Headliners."

Eizik said Nucleus had been operating two and a half years now and was considered by most people in the industry as a viable alternative to Premier. "But Premier are a very heavy ... came down as soon as possible to the extent that we've had our agency manager being offered a job by Premier as has our accountant." (Conversely Premier can also cite recruitment of its accountant as a boost to Nucleus.)

Eizik was asked if it would be fair to say that without a viable alternative agency bands would have to accept whatever was offered to them by the one agency. "Sure. If it happened that we closed down and Premier was the only agency in existence then it would be one of the most disastrous moves for the music industry and that sort of feeling has been expressed by Glenn Wheatley, manager of the Little River Band. That's the only reason why he joined Nucleus. It wasn't that he disliked Premier. It's just that he felt if Nucleus closed down then nobody would have a chance. You would be bound by the closed circuit of Gudinski, Mushroom, Premier and Mushroom Publishing, and that would be a sick sort of situation to be in. As it presently stands, a band can negotiate with each agency. It can leave one agency for the other if it doesn't get a fair go. It's not committed to record with one recording company because it's not going to get any work with the agency afterwards if it doesn't."

Eizik says that until now Nucleus has been less successful than he would have liked but it is in the process of a shakeup which he hopes will put it on a more competitive footing with Premier. One of his biggest trump cards was the securing of representation for the independent Sydney artist management company Dirty Pool who, as well as managing two of the country's biggest live attractions — the Angels and Cold Chisel — also boasts two of the country's finest up and coming bands, Flowers and Young Modern. This coup, after Dirty Pool's defection of its bands from Premier, has for the moment saved the Nucleus bacon for it was still questionable that Nucleus could have continued late last year without the infusion of major talent that Nucleus so badly needed on its roster.

The defection of Dirty Pool is one of the more interesting examples of the way Premier manages its operations. The exit of The Angels and Cold Chisel has cost Premier many thousands of dollars in commission and I don't take the loss lightly. The Angels' personal manager John Woodruff left no doubt that for a time after the split with Premier, Premier devoted itself to tactics of trying to hamper The Angels' rapidly escalating success (see April issue). No doubt Premier's entanglement with Dirty Pool could come under what Zev Eizik terms Premier playing "funny buggers". Eizik mentioned this in reference to the saga involving the registering of the trade name Nucleus Headliners by Premier. He referred to a story in the *Melbourne Age* after it was announced that the board of directors of Nucleus had been reshaped and Nucleus was being reorganised into Nucleus Headliners.

"The Age newspaper quoted Michael Gudinski as saying that it was a fantastic thing for the industry that there would now be a viable alternative agency. Then within several days Premier goes and tries to stuff it up. The intention behind their move — and they have told me this quite openly — was that with just a few minutes' work they have been able to cause the opposition many days of headaches. It's one way of playing games. It's a shame for the industry though when instead of concentrating on their own clients they are looking at the alternative and playing politics."

When I spoke to Michael Gudinski to hear his side of the trade registration fiasco, he was refreshingly candid about the whole affair. He denied a report which appeared in RAM that Premier or Bill Thorpe, who (allegedly) registered the trade name Nucleus Headliners, offered to sell the trade name to Nucleus.

"It was never offered for sale to Nucleus. Bill Thorpe never spoke to Nucleus about buying the name back," Gudinski said. He went on to say that the situation which developed over the trade name was due to sheer mismanagement by Nucleus. Gudinski said the background to the incident was that Thorpe decided that he wanted to do a little work with the agency at weekends and Premier thought in the words of Gudinski — "we'd just shove it up their arse."

"That was all it was. At the time there was a bit of aggravation between the two companies. They'd been approaching a lot of our acts. There was nothing more to it. We never offered to sell it. We never took any legal action to stop them using the name. I mean the first thing you do when you start a business is register a name. It was just their sheer unprofessionalism and we decided to just shove it up their arse. Like it's been blown up out of proportion to where we were supposed to have offered it to them for $10,000, but there's never been that threat at all. Zev Eizik in fact rang me and said it was a breach of law and they were going to sue the pants off me and all that sort of thing."

Gudinski went on to say that what really spurred Premier on at the time to register the trade name was that he alleged Nucleus had approached directors of the agency Premier was involved with at the time in Sydney — Sata (which also at that time represented Nucleus).

"They tried to do a whole thing behind our backs and we just thought, 'Well, if they can be that together with everything else', so we registered the name before they thought we even knew about the whole thing and we registered it not only in *Melbourne* but in Sydney and Brisbane as well." The matter was resolved shortly after, when Nucleus went ahead and traded as Nucleus Headliners.

I then put Zev Eizik's point to Gudinski about him lauding Nucleus as a viable alternative agency in The Age then turning around and registering the trade name which by his own admission was calculated to cause Nucleus headaches.

"Well, what's competition and business about?" he fired back. "Look, all that happened was that they were making a big noise about what was going on and The Age rang me up for a comment and I said it's good because there are a lot of acts we don't want to handle, lots of acts that have no alternative. I hate people bad-mouthing people and anyone who feels that the job isn't being done then fine, go to Nucleus, but don't say to me that we're trying to stuff Nucleus up. Premier would never be in a monopoly situation because we would never deal with every act. We're not going to act for every act that decides to form."

It was put to him that obviously the more powerful and successful Premier became it didn't necessarily guarantee it would be a good thing for the bands. "Well, I'm sure Coca Cola don't apologise for selling a lot of lemonade," an unrepentant Gudinski replied.

To my point that Premier and Nucleus could more profitably spend their time looking after their clients than indulging in agro of the sort we had discussed, Gudinski said he didn't think there was much "buggerising around" going on. "To register that name took five minutes," he said.

"Look, Premier has been going for four years now and unlike the old days in the agency scene there has never been a cheque bounce from Premier Artists in the whole time it has been going and that's something. Have a talk to people around town, talk to the various bands and management, talk to them about bouncing cheques. A lot of agencies have come and gone since we started and a lot of people complain about Premier and want to see it go, but what would that achieve? Sleazy agencies around again bouncing cheques and everything else," Gudinski queries.

And he has a point, because the rock industry on the live side of things has always been populated by too many fly-by-night operators only interested in trying to make a fast buck.

"There are possibly too many people in it for a fast buck," Gudinski agreed. "But possibly there are too many who don't even realise that what they're doing, that get in positions they shouldn't be in. But thank Christ there's a long term agency that has consolidated itself that bands can count on to be looked after and won't be ripped off by shady promoters."

ACT TWO: Meanwhile, sometime earlier...

Michael Gudinski can speak with considerable experience on the functioning and role of Premier despite the fact that he is not involved in the day-to-day running of the agency

As a director he is more involved with fellow directors Frank Stivala (Premier's chairman), Ray Evans, Philip Jacobsen and Michael Chugg in the overseeing of the company's operations and the formulation of policy. But Gudinski was a booking agent man long before he became a record company chief executive.

As a teenager he entered the wonderful world of rock by running his own rock shows while still a student at school. After leaving school he went to work for the Australian Management Booking Organisation (AMBO) which was then probably the Premier Artists of today. With the experience of that work behind him he eventually left AMBO and with Michael Browning, who today guides the fame and fortune of AC DC, they set up Consolidated Rock. Gudinski and Browning being the cagey operators they are, they had no shortage of talent on their books. Meanwhile Gudinski showed his penchant for becoming involved in other rock related mediums by being associated with the rock publication *The Daily Planet*, a brave try at an alternative more mature *Go-Set*, which finally went down the tubes. Gudinski has often said that the paper committed suicide by overdosing on counter culture.

When Browning ventured overseas with Billy Thorpe, Consolidated Rock amalgamated with the Australian Entertainment Exchange which introduced him to one of his present associates Roy Evans

Michael Gudinski with unidentified ligger

In Gudinski's words, AEE eventually fizzled off and a further amalgamation took place between AEE and Mushroom Artists Co-ordination, which had been set up following the establishment of Mushroom Records by Gudinski. According to Gudinski, the amalgamation of AEE and Mushroom's separate agency didn't work and AEE was dissolved, and Gudinski and Ray Evans and others from AEE combined with Jo Van Promotions which was headed by Bill Joseph and Frank Stivala. This final amalgamation created Premier Artists. So while Gudinski broadened his financial horizons with the formation of Mushroom Records, which is now his prime concern, the agency field has held his involvement since leaving school.

It is obvious from talking to Gudinski that whatever one might think of the man's dominance in so many related fields of the recording industry, he has always demonstrated his devotion to rock music. From promotion he went into agency work, extended his realm to management and eventually that inevitably led him to the establishment of Mushroom Records.

Gudinski makes no secret of the fact that Mushroom Records is based along similar lines to leading English independent record companies such as Island and Chrysalis, whose owners originally got into the record business by launching their own acts. Chris Blackwell of Island and Chris Wright and Terry Ellis of Chrysalis built up powerful independent companies through the success of their personally managed acts. Blackwell did it with Traffic, though in 1977 Blackwell was forced to surrender financial control of Island to EMI after Island hit hard times. But as working models these men have obviously inspired Gudinski with a similar set up here.

"Mushroom came into being after I had managed Chain, Carson and Healing Force (one of the great unsung bands in the history of Oz rock whose leader was former Be Bop De Luxe bass guitarist Charlie Tumahai) and acts like that," Gudinski explained. "I just found it so frustrating dealing with the big record companies on behalf of my band and that's how Mushroom started. We decided that it was in our best interests of creative freedom and getting acts what they wanted because I had a good rapport with musicians. They wanted to have their own producer and not to be told 'this staff producer will do it and you've got 40 hours to do an album'. That's what I saw Island Records doing and Mushroom followed its example. It wasn't started because I wanted to become a record company magnate because I knew very little about records when Mushroom started. So Mushroom started to really cater for the artists' needs and set up an alternative to the big companies. By being an independent company which has survived five years now with about 70 albums and so many singles, we have lived solely on Australian product. How many independent labels that haven't had overseas profits to write their money losses off on Australian albums have gone down? How many independents have come and gone? It's been real hard for Mushroom and when we started everyone gave us a year."

Mushroom is by now well established but that still doesn't mean that one or two bad investments with an expensively recorded album that fails to sell couldn't conceivably put the company in a tricky financial position. The rock industry is always rife with rumours of Mushroom's imminent demise, but Gudinski gives no impression that the walls of Mushroom House are about to come tumbling down.

But with the new resultant success of Dave Warner From The Suburbs and one or two more successful signings, Gudinski should be able to keep the Mushroom ship afloat despite some people hoping like hell a torpedo will come along to sink the independent venture. If Mushroom should ever bite the dust, it will be a tragedy for the local recording industry because after rising to success with the huge sales of Skyhooks' first two albums, 'Living In The 70s' is still the biggest selling album by a local rock band. Gudinski's faith in local product with the success of people such as Skyhooks has been instrumental in convincing the major overseas companies to themselves invest in local talent.

ACT THREE: Gudinski out on night manoeuvres

While one can appreciate Gudinski's massive contribution to local talent, his critics point to Gudinski's role as talent co-ordinator for the television program 'Nightmoves' as playing a vital role in selling the Gudinski connected artists to the public and they see that as an unfair and profitable advantage for Gudinski. Many people within the industry harbour deep resentment on that point.

Basically the allegations come down to saying that Gudinski as talent co-ordinator is in a position to give preferential treatment to artists who through one association or another stand to benefit Gudinski financially. This can happen in a number of ways. Any Mushroom recording artist appearing on Nightmoves has an automatic and direct connection with Gudinski. Any artist whose publishing is handled by Mushroom Publishing also stands to directly fill the Gudinski coffers. Any artists featured on Nightmoves who are tied to Premier Artists are also a financial link with Gudinski.

Until the recent folding of the Evans Gudinski touring promotion company, any artists featured on 'Nightmoves' who also were promoted by Evans Gudinski, such as Graham Parker, directly benefited Gudinski through the valuable exposure. In the case of Parker the advantage was doubled as Gudinski also has Parker's publishing. The benefits to Gudinski as talent co-ordinator were and are undoubtedly considerable, and perhaps the most extreme example of how 'Nightmoves' benefits the Gudinski conglomerate can be seen in Skyhooks' frequent performances on the programme. Gudinski benefits as their manager, their record company, he has their publishing, and they were also one of the lucky bands to be featured on the 'Nightmoves' concert bill, one of the most eagerly sought gigs available to local bands on the rock box. It's therefore indisputable that the potential rewards to be gained from breaking or further consolidating a band through a medium such as 'Nightmoves' are not peanuts. Thus Gudinski's critics are not only pointing out that there is a potential conflict of interest as 'Nightmoves' talent co-ordinator (even Gudinski admits the potential) but that Gudinski actually makes good use of it.

The best example of this can be shown by concentrating on the preferential treatment shown to Gudinski in the concert bills of the two 'Nightmoves' concerts held so far. These concerts were specifically held to provide 'Nightmoves' with the opportunity to shoot live footage for inclusion on the show. Until now the two concerts have been the only outlet for 'Nightmoves' to use live footage as it's not yet given a budget sufficient to film bands live in the studio, unlike other Australian rock television programmes.

The two concerts featured a total of ten bands and naturally inclusion on the concert bill is a huge promotional opportunity for the lucky bands. Consider the two bills. The 1977 bill was Kevin Borich, Billy T (both Mushroom publishing), Ferrets, Stars and Mother Goose (Mushroom Records and Publishing). Only Dragon didn't have a publishing or recording tie-up with Gudinski, but surprise, they were a Premier band. So every act that year had one financial association or another with Gudinski. Last year's bill, if anything, was even less representative of the Australian recording industry and further indication of the Gudinski connection. The bill was Skyhooks (their connection previously discussed), Sports (Mushroom Records and Publishing and Premier), Jo Jo Zep and the Falcons (Mushroom Publishing and Premier) and the curious inclusion of little known Daniel (since broken up) whose only connection was Premier, but more about Daniel shortly.

Now out of the ten bands, Michael Gudinski in one business association or another could be linked to every single band. That's a 100 per cent tie up and no matter what 'Nightmoves' executive producer Andrew McVitty might say to the contrary, not even Gudinski could claim that 100 per cent is representative of his association with the rock business. Gudinski may have a larger bite of the local recording industry than any other individual, although the Harry Vanda/George Young team could overtake him the way they're going, but those 'Nightmoves' concert bills cannot simply be explained away as representative of the happening bands at the time, as McVitty claims.

"OK, let's get a few things straight about the Nightmoves concerts," McVitty said. "Let's look at the first one. Dragon — biggest band in the country at the time — topped the bill. Billy T, now they were a CBS act."

Yes, and Gudinski had their publishing.

"Listen, I don't put on a show to please anybody but the public. They don't care who owns what record company, what label, who manages the band. They don't care. All they worry about is sitting there and watching and having a good time. I'm a bit sick of all this bullshit that says me and Gudinski are in league. They never say that about Warner Brothers that has the biggest international catalogue and they always have a good proportion of the show. Nobody ever says to me 'you're scratching Warner Brothers back'. I don't give two shits about them. All I'm worried about is putting a good show to air and entertaining people. And the same with the concert. I'm sick of this. There are a lot of people who have been having a go at us."

RECORDING CONTRACT
Jo Jo Zep & the FALCONS

Jo Jo Zep recently cemented their relationship with Gudinski

Moving again to discussing the last 'Nightmoves' concert bill, I asked why Daniel, a largely unknown Newcastle band, should be included on the bill, particularly when McVitty continually said the criterion for the inclusion of bands was "they are the bands who are happening in the country at the time". Daniel happening? Subsequent to the hammering of this point McVitty changed his criteria for Daniel's inclusion to reasoning that 'Nightmoves' believed they showed great potential. At no time did he mention the fact that Daniel were sponsored by Yamaha and it was Yamaha who had put up the money for the 'Nightmoves' concert. It could be seen as a straight business move, and the core of the allegation against Gudinski's position with 'Nightmoves' concerns exactly the point that the programme's local content owes more to business criteria than musical judgement.

While McVitty disclaims any conflict of interest of Gudinski's role with 'Nightmoves', Gudinski doesn't try to dodge the issue.

"That's a fair enough allegation. I'm not going to dispute that. The only thing I'll say about it is that until 'Nightmoves' started, what else was there? If it wasn't for myself taking up my own time and initiative, taking my own personal interest in music that got it together, without that 'Nightmoves' would never have even happened," he said.

"The only possible conflict I could have that you could throw up to me about 'Nightmoves' is where we feature local acts and how many local acts are there on it?" (This, as McVitty explains it, is because of the lack of local film clips by the sort of album artists 'Nightmoves' features, which is why the live footage from the 'Nightmoves' concerts becomes so crucial.)

Gudinski's challenge to me about the number of local clips provided the opportunity to raise a further allegation, particularly as he saw no conflict of interest where the use of overseas clips was concerned. I put it to him that the featuring of such people as Elvis Costello (Mushroom publishing on his first album) and Graham Parker (publishing, and he and former partner Ray Evans toured Parker) was a potential conflict of interest. A common allegation put to me within the industry is that they have received exposure out of all proportion to their popularity, particularly Parker.

"Totally wrong," Gudinski came back. "If you did a survey of the 'Nightmoves' viewers, I would guarantee you that Parker would come up as strongly. 'Nightmoves' is not just put together by myself. I don't have a firm enough say in it to be able to do it. OK, there are a couple of instances where we have got publishing, but the producer has the final say after we all sit down and discuss it. We have proof that 'Nightmoves' has promoted other tours more than those of Evans Gudinski. In 1977 when we toured Jethro Tull, Paul Dainty toured 10CC and they had half as much exposure again as Jethro Tull, a fact that Paul Dainty commented on himself.

"'Nightmoves' is something I believe in and I am aware of my conflict of interest and it's the one I will admit, and possibly because I'm aware of that conflict I react the other way and hold back some of my stuff. I mean there are acts of ours that I feel should be on 'Nightmoves', but I leave a lot of that to Andrew when it comes to Mushroom acts.

"If you want to say that we have been pushing several people hard and I have their publishing, fine, but they have been flogged to death as much as — in some cases less than — others who have appeared. As far as Elvis Costello goes, I had the publishing for the first album but not the second, and we pushed the second just as hard as his first. You mentioned a couple of acts which we've pushed hard, but I wouldn't have picked up the publishing to those acts if I didn't believe in them anyway. I can only agree with you that there is an obvious conflict, but it is not me who has the final say and because I'm aware of it and I don't want to abuse my position, I feel I don't."

To the point that I said I believed Mushroom Records had conflicting interests, Gudinski said Mushroom had none whatsoever.

"Surely there is a conflict of interest between you as manager of Skyhooks and head of their record company and (at the time) Barrie Earl running Suicide Records and managing Teenage Radio Stars who recorded with that label? There must be a conflict between ensuring the best possible deal for the bands and the best interests of the record company," I put it to Gudinski.

"Yes, I tend to agree that if you're the act's manager and you're managing the record label there is a conflict of interest," Gudinski conceded. "But this conflict of interest is nothing new in the record business and has been going on for a long time."

Gudinski went on to say the only time a possible conflict of interest arose was when a band he managed came up for renegotiation of its recording contract.

"Now in the case of Skyhooks, when there is any problem in the contract, all they do is get a solicitor, he checks it, negotiates it and that's it. Skyhooks have signed three contracts with Mushroom Records and there was a situation at one time where they were going to leave Mushroom and looked around and saw what else was available, and they came back and we've had a long and successful relationship. They don't mind the conflict of interest because at least they know their manager is right on top of what's going on and can oversee their career to the fullest."

Shirley Strachan views Michael Gudinski's situation with Skyhooks slightly differently. "The fucking thing that pisses me off about the guy is that he is fucking great if he concentrated on one or two things, but unfortunately he fucking dabbles in everything and it's a shame. He's a good manager but if he just concentrated on one or two things. It can get dicey especially when you start negotiating with venues that your manager has got a finger in the pie with — it's very awkward."

Shirley explained what he saw as a vicious circle within Gudinski's business interests. "Unfortunately your manager is also the company that owns the agency (Premier) so he's getting a slice no matter where it is, he's getting a slice anyway. There's the record company and, you know, I gate... [illegible] it'll still cull sometimes and you get disillusioned when you get your manager putting you into his venues at his price, and he's your manager negotiating for you, and you end up fucking turning around and negotiating for yourself as your own manager with your manager to negotiate for the venue which he owns with the agency that's got you the gig, and it's just fucking one stupid circle."

ACT FOUR: Gudinski escapes Suicide bid

The other significant business episode which formed a brief part of the Gudinski household for a time, was Australia's first punk rock record label Suicide Records.

Gudinski was a director of the fledgling label which was managed by one Barrie Earl. Earl quickly established himself as a hustler and a man not reluctant to throw his considerable weight around on occasions as a number of musicians will angrily attest. Soon after Suicide's establishment early last year a number of articles appeared in the rock press drawing attention to Suicide, particularly concentrating on speculation which was rife about the recording and publishing contracts signed by such bands as The Boys Next Door and Teenage Radio Stars and rejected by one Melbourne punk band, News. The negative press did not help Suicide's bid to try and get punk/new wave music accepted by an industry that is generally apathetic to its exciting potential.

Bruce Milne, who is now the Melbourne editor of Roadrunner, was editing the punk fanzine 'Pulp' when Suicide Records arrived. Following an article in The Melbourne Herald about Suicide Records Milne wrote to the two journalists responsible, complaining that the article sensationalised the dubious non-musical aspects of the music while at the same time giving a rather lopsided view of the Melbourne punk scene, and that the article was a sickening PR exercise for Suicide Records. At the end of the letter Milne rather unwisely made a joking remark about "how much was Barrie Earl paying them for the article?" From then Milne became personally involved in the Suicide issue. He was later told that Earl was flashing around his office a photostat of the letter Milne had posted to the journalists and it was alleged that Earl complained bitterly about Milne. Still later he told some of these same people Milne had apologised for what he had said about Earl (although Milne has never spoken to Earl about the letter and has never apologised. "I had nothing to apologise about.")

According to Milne, Suicide nipped a new musical force in the bud by trying to jump on the bandwagon and attempting to corner the market. "By doing so they managed to split the punk scene down the middle. Before Suicide came along all the bands used to get on well together because early was vital if punk/new wave was to properly establish itself as a musical alternative. After the arrival of Suicide the two different factions — Suicide and non-Suicide bands — didn't talk to one another. There was a mutual suspicion and antagonism that didn't exist before."

When I spoke to Michael Gudinski about Suicide (Barrie Earl never returned my phone call after I tried to speak to him about Suicide, which is hardly surprising when I found out only early this year that he informed his secretary that Suicide wanted to have anything to do with me when I originally called) he automatically assumed I wanted to ask questions about the Suicide recording contracts. I told Gudinski that I had studied both the publishing and recording contracts and in my own opinion and that of a trusted friend who is used to dealing with extracting musicians from bad contracts, although they were bad contracts they could have been worse.

"RAM stirred up a lot of nonsense about those contracts," Gudinski said, "that they were stinky. If you've been through the contract and you've seen any other recording contract of any realism for any new act that's got nothing, no name, no background, no previous record, that contract will be similar if not worse. The original contract that Renee Geyer (Mushroom artist) signed was of a magnitude 100 times worse. I think of the Suicide bands the Boys Next Door were the only band to be shown interest by any other record company. All those bands would never have been recorded or have seen the light of day. They would never have had any push. Sure some of them might have been frustrated that they hadn't been able to succeed any further or they hadn't had a total enough push by Suicide, but the whole Suicide thing was a pretty adventurous episode to be undertaken by anyone and those acts got a chance because of it. Let me also clarify what RAM totally misreported because no-one is on three per cent royalties (five per cent actually). They're all on royalties consistent with new acts. No-one was forced to sign the contracts. They could have gone elsewhere. If no one wants to record you and you are offered one per cent, then that's better than nothing if you're prepared to do it. There's been a big issue made about those Suicide contracts and it is totally irrelevant. Fine, if Skyhooks or Dragon sign contracts like that jump up and down, but not when they're an act who has no-one fighting for them in the market."

Gudinski's next comment on the Suicide contracts was perhaps his most candid. "If I was a manager of an act I wouldn't sign the contract, but I wouldn't be managing a band of that capability at this stage. But I don't think those bands lost anything by signing, because otherwise they wouldn't have got to record or anything."

[illegible] Records [illegible]

EPILOGUE: His own assessment

Paul Wheatley, brother of Little River Band's manager, Glenn Wheatley, and a former director of the Nucleus agency, pays Gudinski a glowing tribute.

"I personally have the greatest admiration for Gudinski and what he has done. To me if it wasn't for Gudinski the industry would have floundered a long time ago. He has done a real lot for this industry. He's a cornerstone of the industry and I don't think he's trying to crush the opposition, he's just a good businessman. He was the man to press on at a bad time and he was the guy who supported a lot of acts and [illegible]. Nothing else... I know of anyone who has really suffered at the hands of Michael Gudinski. I hear stories the same as anyone else does but I don't believe it until I see it myself," he said.

No-one I spoke to, least of all Gudinski himself, denies he has a lot of fingers in a lot of pies, but does that make him answerable to everything that happens in the various concerns he is involved in?

"Well, I think I have my finger on the pulse but I'm certainly not answerable for everything, and I certainly don't control everything," he reasons. "Sure the strings can be pulled in the areas I'm involved in but everything doesn't work the way I want it to, otherwise I'd be a millionaire and I'm certainly not a millionaire. I certainly don't run everything in the industry. I mean it's like Rupert Murdoch. He has his fingers in a lot of pies, ironically including Festival Records, which distributes Mushroom Records. It's the same with Kerry Packer. I've been in this business from the early days and I feel that I've contributed a lot to it. I've made sacrifices and I'm not laying a rave for myself, but I don't have any sort of personal life. I'm not married, I don't have kids. I live and breathe rock'n'roll and I love it. I believe in Australian music — consequently I've been successful and things certainly wouldn't be where they are today in the Australian music industry if it wasn't for the existence of Mushroom. I certainly hope to one day get a lot of money out of the business but it's certainly not a grab-the-money-and-run situation. It's a long term investment."

Gudinski says the rock business is not the sort of industry where you can go to a college or university and do a three year course on how to run a record company or whatever.

"It's a new growing industry and I can see it bringing in a lot of income to the Australian economy. Whether it's someone like the Little River Band bringing in millions of dollars from America, or Skyhooks who can bring money into the country as opposed to big international acts taking it out," he says.

So Michael Gudinski sees the potential of an Australian music industry able to reach beyond these shores and its domestic confines. In a highly competitive industry where the rewards can be enormous, he's as competitive as anyone. It is this competitive drive and urge to succeed and come out on top and the consequences of some of his business operations that do irk others. It is for this very reason [illegible] as its puts it [illegible] he entertains a notion that [illegible] are prepared running around who ask all [illegible] going to do with Mushroom and Gudinski's business involvements and [illegible] mainly for some reason Michael Gudinski [illegible] man. Only Michael Gudinski's [illegible] led to further [illegible] him [illegible]

CHRIST GOVERNMENT

Bob Marley and the Wailers have completed their highly successful tour of Australia. When they arrived in Australia Marley spoke to the press at Sydney airport. The press conference was dominated by Tom Zelinka from 2JJ and for good reason. Tom's knowledge and enthusiasm for Reggae is unequalled in Australia so while most of the media may well have been annoyed that one person asked nearly every question at least the questioner knew what he was asking.

As all the stories from that first press conference were based on answers to Tom's questions, we have decided to print the whole thing.

ZELINKA: We hear that old Rastamen never die. What's the truth of this?

MARLEY: Rasta never die. That's the [illegible] that. You see Rastafari is [illegible] more than a religion. It's a [illegible] the king [illegible] and the [illegible] of Judah [illegible] of King Solomon and King David. Our [illegible] to see [illegible] Christ did arrive [illegible] I say with a 2000 years. When [illegible] to see [illegible] Imperial Majesty Emperor Haile Selassie and him represent according to the prophecy of the [illegible] the [illegible].

So you see [illegible] life forever so you can never die.

ZELINKA: I believe many of the Rasta leaders are very old but there is no record of any of them dying. That's why I asked you the question.

MARLEY: We [illegible] one and two [illegible] drop out but most of them [illegible].

ZELINKA: How strong is Rastafarianism in Jamaica at the moment? It was very strong in the early seventies.

MARLEY: It's the strongest thing in Jamaica right now and you see every day the [illegible] and they see the truth more and more. You see it's the identity. The identity is that you identify with Africa and not only just Africa but a certain place in Africa where the [illegible] with King Solomon and King David. So the only time the people them no really [illegible] on them but I get to understand truth. But as long as there is [illegible] you see the whole thing [illegible] you know. It is not just a [illegible] the truth. That's why Rasta get stronger and stronger.

ZELINKA: I thought that because the government [illegible] a bit further [illegible] than they first thought that they might lose their enthusiasm.

MARLEY: Nah. You [illegible] government might try to intimidate [illegible] can't stop.

ZELINKA: The pressure does not affect the Rastas?

MARLEY: Rasta here my pressure. Without the pressure we're not Rasta. We have to have the pressure.

ZELINKA: What about you? You've had a dozen albums in 16 or 17 years. How does it feel to be the leader of a musical sound that affects so many people both black and white which is increasing every day?

MARLEY: I don't have really any kind of feeling about it. But the real [illegible] on it [illegible] people are coming together not [illegible] all people because Rasta not just [illegible] in Jamaica. The truth is the truth. [illegible] truth and [illegible] what the whole thing is about.

ZELINKA: But you must know that you are one of the most important people to [illegible] the belief?

MARLEY: There were more important people than me, even the people that teach [illegible]. It's just that through music and [illegible] plenty other people get to know it [illegible] and [illegible] there are really more important people. Maybe them never [illegible] them house [illegible] stay under eaves. [illegible] just the rebels, the guerrillas who can't [illegible].

ZELINKA: I heard that Joe Higgs had a lot to do with your musical roots?

MARLEY: Yeah, in the beginning we [illegible] together and I learn him about harmony and keys and all of that and [illegible] teach me how to write a song.

ZELINKA: What's happened to Joe now? He had some trouble with his producers...

MARLEY: Joe is a man where him [illegible] in something and what him believe [illegible] secret for him. Him don't tell no one. Him have a secret and him keep it. So him going with music and [illegible] I don't know what him doing but I know him good [illegible] is good.

ZELINKA: When did you realise that Western white people were appreciating your music? Was it 16 years ago or at the time of "I Shot The Sheriff"?

MARLEY: Well what happened really was that we used to record in Jamaica and you might find that the record company in England go [illegible] record or the [illegible] record might get sold in England so you could never know how these people got it because you are the producer, you have the tape but them have the record.

So what used to happen was them have the record and them come to Jamaica and make a deal. Now the artist was never really upfront. What used to happen was the producers come on as the artist so you find they make a deal and come back and you might find that the record might sell a few thousand but what should really happen is that the artist should be there to promote it because if the people see the artist then it become a more personal relationship rather than something where you can't see the person and it become like [illegible].

So we come out and did it ourselves because we couldn't really understand. Every time we did a record it was all over and we didn't know how come. So we come out [illegible] to England to see what was really happening and we [illegible] that in England that's [illegible] was [illegible] for people who don't you can't really get to them. We couldn't believe it. Then we met Island Records.

ZELINKA: Was that the turning point Island Records?

MARLEY: Well for I and I it was really different [illegible] because we never really deal with [illegible] but during the time around Desmond Dekker, Jimmy Cliff, Owen Gray, Millie Small [illegible] coming [illegible] the Rasta message, the message of the [illegible] We keep on coming so the people really get to dig it more [illegible] of The Sheriff [illegible] No Woman No Cry and "Natty Dread" and even "Catch A Fire" and Burnin' too.

ZELINKA: Catch A Fire was probably the first Rasta conscious album to appear when it came out in '72. The first [illegible] album if that makes any sense to you musically.

MARLEY: Fact I wouldn't say yet you know because we are Rasta people every [illegible] Rasta but you have people like Count Ossie who specialise in one thing [illegible] and other people who deal with the drums and all of that.

ZELINKA: What exactly is that thing?

MARLEY: It mean death to black and white oppressors. It's a dance where people do a spiritual thing. It's like a prayer which mean death to black and white oppressors. That's what it really means.

ZELINKA: When I asked about "Catch A Fire" as a Rasta album there were many singles and individual songs that you'd done particularly with Lee Perry but they weren't done as albums whereas Island made a full album.

MARLEY: Yeah. Blackwell (Chris Blackwell owner of Island Records) play a good part. That was the first time we consciously knew we were going to make an album. Before that the songs just went on to singles and later they were compiled on albums like "Soul Revolution", "Soul Rebel", "African Herbsman" and some more.

ZELINKA: We've heard some reports that Lee Perry has physically destroyed his Black Ark Studios in Jamaica and was behaving very strangely.

MARLEY: Well when we see him he was [illegible] conscious. He didn't look like anything was wrong with him but I don't know.

ZELINKA: Who are the Wailing band?

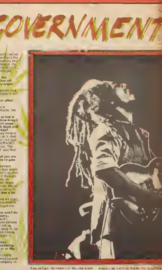
MARLEY: Everybody's the same. We got [illegible] Familyman, Carlton [illegible] everybody the same.

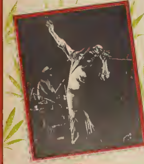
ZELINKA: When were you last in Jamaica?

MARLEY: We were last there about a month ago.

ZELINKA: And how is your association with Michael Manley and the PNP (People's National Party)?

MARLEY: Well [illegible] the true Rastaman don't meddle with [illegible] because we have a lot of alliance [illegible] try [illegible] us but we not in league with politics. You can't be a Rastaman and have politics or the [illegible]





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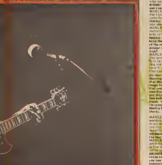


time it's contrary

ZELINKA: True, but you have a lot of power over a lot of people...

MARLEY: Well, what happened to me was, if you were a PNP, I can come and talk to you. I don't feel that because you're a PNP you're not eating the same [illegible]. Now if I talk to you and then people see our photo in The Gleaner (Jamaica newspaper) people say that we are friends but we're not really friends — we're just discussing our people's business because that guy [illegible] come. We don't have no friend, we're Rastas.

ZELINKA: But if you had your picture in the Daily Gleaner with Manley people must assume that you're on his side — they would if that happened in Australia, if anyone had their photo taken with the Prime Minister.

MARLEY: Well, what was happening then was that we were building a studio, right? And we get a check from Manley because he run the country and we ask him for [illegible] thing and whoever was the Prime Minister we would have done the same thing. We respect who is the government and who is the opposition at the same time and when we talk to those people everybody thinks we're politicians. We're not politicians. If we were politicians we would [illegible].

2SM QUESTIONER: How much political pressure is brought upon you?

MARLEY: Political pressure comes from free speech, you know. Once you can't talk free we [illegible] the pressure. Sometimes you just like talk everything — when the question start then you can't turn back, behind, the only type of pressure, the freedom to talk. When something is wrong, somebody must talk about it.

(Marley is asked about the shooting in his home in Jamaica in which Marley stated that 'If god wanted him to die, then he would have died then because there was no escape.)

ZELINKA: Is the Rastaman fully integrated into Jamaican society today?

MARLEY: The people are getting to understand what Rasta is more and more. The whole thing is pressure, right? Once he is a Rastaman he's liable to go to jail and have the police beat him up and he goes through a [illegible] brutality. Why? Because he is a Rasta and we are not organised and militant. There may come a time when we might have to take up arms.

ZELINKA: You think that's a possibility?

MARLEY: Well, we not say it's not possible because they come and shoot up me so that might mean we have to take up arms. But at the same time if we do take up arms we're going to take them up for the right reasons and because we want political power but to defend our rights.

QUESTIONER: Do most of the Rastas live in the city or the country?

MARLEY: You find only Rastas live in the country. That is Rasta life. Rastas got to live in the country. Who stay in the city is the rude guerillas because you know what the city gives. [illegible] the charge of murder and [illegible] innocent man. When Rasta first came on the scene they shoot them down when they saw more than two of them walking. But I know you have plenty people who is Rasta but they didn't want to come out front and have people ill-treat them, but some people have the courage.

ZELINKA: The Rastaman must have a hard time in Kingston simply because of marijuana. It's part of the sacrament, yet it's illegal and the laws are very strict.

MARLEY: All I say is that Christ's government shall rule the earth and herb is just a plant like any other herb. Now my explanation about herb is that herb is the healing of a nation, right? Maybe a lot who drink alcohol feel the same way and a who smoke [illegible]. Well, the thing about herb is that when you smoke herb you meditate more and you get a chance in this world of confusion to get some time to meditate. Now the guys who control the people, [illegible] if these people meditate they might go [illegible] them get so [illegible] we can't rule them so [illegible] it illegal.

SYDNEY MORNING HERALD QUESTIONER: Do you expect any trouble here in Australia?

MARLEY: Well, to tell you the truth, I don't expect no trouble nowhere. We don't come for trouble.

FEMALE QUESTIONER: Where do women fit into the Rasta philosophy?

MARLEY: Well, we are all sons of mothers. We came from woman, women take care of you.

FEMALE QUESTIONER: I hear that Rastas keep their women apart for a while in part of the month and make them wear long dresses and things. Is that altogether true?

MARLEY: Yes that's altogether true. The women have a free choice. If she wants to be a Rasta woman there are the little things she have to do to be a Rasta. You have to make some kind of sacrifice so they can keep in line with this brethren.

(Further questions from the Sydney Morning Herald's Christine Hogan reveal that Marley has eleven children whose ages range from 10 months to nine years and that seven mothers were involved. The man from 2SM was able to get in his "gee you must have needed a lot of strength" line before telling Marley that nobody (read: 'commercial radio staff') expected his concerts to sell well. He then asked Marley for a message to all those 'out there'.)

MARLEY: My feelings are more than words can express — my feelings are here in my belly. That means the only thing we can say is one love, one [illegible], one destiny towards all people.

ZELINKA: Are you doing any new music on the tour?

MARLEY: We're not really going to do anything too new because we have to keep in line with which the people are becoming — we've never come this way yet.

ZELINKA: I believe you're staying in a house and not a hotel while you're here so you can do your own cooking. Is that for convenience or is that the religious aspect?

MARLEY: Well, it's like who can do better do better. Now if you go into some place you're liable to pick up pork and God has provided a house where you can go and cook cleaner — well that is good.

ZELINKA: Although there is plenty of Ital food in Australia.

MARLEY: [illegible] Yeah that's Ital food.

2SM: Does that mean we can expect to see you shopping in the supermarkets for things to take home and cook?

MARLEY: Yes. We'll be [illegible] we [illegible]. **(Marley finds this question particularly amusing.)**

ZELINKA: How do you feel about white people playing Jamaican music?

MARLEY: Well you see the whole thing is that Christ's Government shall rule the earth. We all have to sing the same song one day. Many people play the reggae music, many people play it.

ZELINKA: So many people can be black or white?

MARLEY: You see, Noah have three sons, Ham, Shem and Japhet, that's all. During the [illegible] flood on earth Noah has three sons and all them brethren and all them living. One son was Ham who was a black man, Shem is a man from Asia and Japhet is a white man so them come from one father. So there's no way I can tell you what you can do. You're going to be what you want to be but the truth is we all come from one father, one little source.

ZELINKA: There are a lot of young new wave musicians who are using dub production styles and a reggae beat...

MARLEY: Some people are into it for [illegible], some do it because them truly believe that this is what them want, or that this is the music that can carry the message. I believe that reggae music carry a message better than any other type of music. It has the feeling [illegible] something you can really talk over. [illegible] the people who make people [illegible].

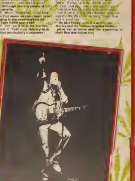
ZELINKA: So if young British musicians want to use it that's fine by you?

MARLEY: Yeah man. If everybody wants to use it, that's alright. [illegible] because everyone wants to use it. [illegible] music I do play. [illegible] away from Jamaica [illegible]. You never [illegible] suffer to play reggae.

ZELINKA: (On another tack) Did you see the Australian cricketers when they were in Jamaica?

MARLEY: No, they weren't there when I was there but I heard about it. In Trinidad (where the Aussies were pelted with cans) I followed cricket from a long time. Jamaica lose Wes Hall, Sobers and [illegible] and all these people and the cricket goes [illegible] famous [illegible] place [illegible] all over [illegible]. Now Packer has made cricket interesting again in the West Indies, Packer and the World Series Cricket. But you have a few good men from here too. One of my favourite men from Australia is that one Benaud who won against the West Indies once. Yeah, that was a good one.

(On that happy note it was time for Marley and the Wailers to board another plane for Brisbane and the beginning of their first Australian tour.)



CLAPTON — THE WANDERER RETURNS

Richard Clapton has returned to Australia after almost a year in America. He's touring the country with a half American, half-Australian band and brought back with him the tapes for his new album Hearts On The Nightline which his record company hope to have in your local record bar as soon as possible.

Stuart Matchett nibbled his piece of half cooked chook while listening to the tape and then chatted to Richard about it.

RR: Do you see this new album as a development of your work in Australia?
RC: Yeah, well in one way it's more sophisticated but in another way it's much rawer, a lot more rock'n'roll than before.
RR: That seemed to be the way you were progressing after "Goodbye Tiger".
RC: I was highly influenced by the "Goodbye Tiger" tour and I guess over the past three years I've been going further and further into rock'n'roll and further away from being a singer songwriter which is not a term I've ever applied to myself but everybody else did.
RR: You've been travelling overseas a lot and writing overseas but your songs are always about distinctly Australian topics.
RC: I think that going overseas is the best way to get a stronger perspective. Familiarity doesn't really stimulate me because I go [illegible] to reflect [illegible] my thoughts are more [illegible] when [illegible] of the country.
RR: [illegible] you spend the whole of this last year that you've been away writing and recording?
RC: Just about. Yes, I tried to make as many contacts as I could both artistically and on the business side [illegible] things [illegible] I was [illegible] the biggest [illegible] I've spent in the States and [illegible] want to learn about that [illegible]
RR: How did you find Los Angeles as opposed to say New York?
RC: [illegible]

three separate cultures.
RR: All this mixing of cultures seems to come out in your songs.
RC: Yeah. What I'm trying to do is to relate the lives of my generation in the specific cities I've passed through. Previously I was either Berlin or Sydney whereas this time I've met a lot of people in L.A. and everybody's search for a philosophy is what really interests me. My philosophy is very scattered and I think everybody's philosophy is very scattered and that's mainly what I write about so I'm not really making statements. I'm just saying 'help'.
RR: It's pretty true that many of us have been overseas or want to go soon. With these cheaper airfares everyone's going.
RC: I think it's really important for young Australians to go overseas. We're really isolated and I found I had a really distorted impression of America. Extremely distorted.
RR: In what way?
RC: Well I found Americans to be very positive. Americans aren't necessarily into making a million bucks and that isn't necessarily the basis of their lives or their motivation in life. They're more positive. They like to do things.

One thing I find frustrating about Australia is that lots of people find it difficult to discover one direction or niche whereas in America they seem to be able to do that. They're very decisive people. If a guy wants to be a musician then he's going to be a musician and he works hard at it and has a more [illegible] perspective than many Australian players. Now that's just a general [illegible]
RR: Does that just come down to our isolation again?
RC: Well it's competitiveness [illegible] a major factor because both in [illegible] and America [illegible] competition's fierce. A few weeks ago someone told me there's something like 7000 [illegible] on guitar players [illegible] L.A. alone [illegible]

The players [illegible] all have their own lawyers and they don't have a lot of [illegible] that a lot of Australian players have. If they haven't been paid for a gig they just phone up their lawyer, give him the details and that's that. He doesn't have to worry about it. If an Australian musician wasn't paid off he'd be in a dilemma as to how to get hold of the money. So the Americans use all their time on playing and don't have to worry about the business so much.
RR: How did you get good session players given that you were an unknown over in L.A.?
RC: Well, amazingly enough there aren't very many songwriters around anywhere at the moment. I was staggered to find that lots of them just weren't working at the moment. Someone like Danny O'Keefe has no record deal, no one wants to produce him, no one wants to play with him, nothing. I got pretty depressed that all these people seemed to have burned out.

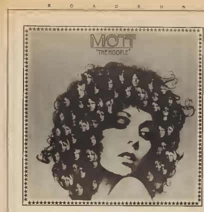
These session players are working on things like Helen Reddy albums to earn a living so that I walk in and my songs are a bit more interesting than what they usually have to tolerate so they just jumped at it.
RR: How did you arrive at the arrangements on the album?
RC: Well, the producer Dallas Smith and the keyboard player Bill Cuomo sat down with me to work out what songs we'd use and then Bill wrote out chord charts and from there I was [illegible] from the individual players. We rehearsed for two days and then took three or four weeks to put down the rhythm tracks, then a few overdubs like the sax and background vocals.
RR: It's a bit of a coup getting Rafael Ravenscroft to play on the record and then to come to Australia.
RC: Well Raf just came to L.A. because Gerry Rafferty [illegible] all the road until September [illegible] he really came to visit Dallas Smith's secretary.
RR: Is this album designed to attract the same sort of market as Gerry Rafferty and Al Stewart? It seems rather [illegible]
RC: No, you see [illegible]

[illegible] a totally [illegible] and [illegible] have made attempts to be more commercial they've usually failed.

What I mainly want to do is to write songs and record them and to record you have to play the game like fitting your ideas into three and a half minutes for a single but I see that as a bit of a challenge now.

I mean, on the new album there's a song called 'Sometimes The Fire' which runs for seven and a half minutes and that was because everyone in the studio felt it was going so well that it would have been stupid to throw the second half of it away just because it went that long. So there's no [illegible] regard to whether we're going to get a hit single or AM radio play. I'm more interested in good albums because I think good albums is where it's at. As a consumer I get really pissed off when I go and buy an album because I've heard a song off it I liked only to find there's two or three good tracks and the rest are just rubbish.
RR: I notice on some of the songs on the album you sing falsetto. Are you attempting to expand the range of your voice on record?
RC: I'm getting very vocal conscious and more conscious musically which I haven't been in the past. During the 'Mainstreet Jive' period I wasn't liking the sound of my own voice. Over the past few years I've been working at [illegible] that I [illegible] like it.

RR: But most people like you because of the sound of your voice.
RC: Yeah, well Jackson Browne was taking singing lessons because he was singing flat and I'm a singer and I couldn't hear it. Everybody realised it wasn't good enough to just write songs [illegible] you had to sing them well too. Even Dylan's attempting to sing.
RR: I notice there are a few cross-references on this album like 'Mainstreet Jive' and even 'On The Nightline' you've used before.
RC: [illegible] the end of one [illegible] and [illegible] that's why [illegible] album.



FLASH AND FEELING

The year 1969 was hardly a vintage one for new talent in British rock. Everywhere heavy metal monsters stalked the land, ageing mods like Bowie and Bolan were still searching for the main chance and the teenage energy and commitment that had ruled since '62 had burned itself out at last.

Small wonder then that an album released that year on Island should raise such a furore among nostalgic critics. The name of the band concerned was Mott the Hoople and even before the decade drew to a close, they were 60's revivalists. Behind the trendy cover with its M C Escher painting lurked a record containing such gems as an instrumental version of 'You Really Got Me', a Sonny and Cher teen protest song done a la Dylan's 'Blonde on Blonde' style and a stormy ballad called 'Half Moon Bay' that Bobby Z. himself could have written. For a bonus, the album's lead track 'Rock n Roll Queen' had a sneering vocal and a riff straight out of the Stones' golden past.

Mott the Hoople's original (and appropriate) name was Silence. Mick Ralphs (guitar), Overend Watts (bass) and drummer Dale 'Buffin' Griffin had played together in school bands and picked up organist Verden Allen when they moved to London from Hereford. They were signed by a mildly enthusiastic Island's [illegible] who suggested a name change and also a young amateur pianist and Dylan fanatic named Ian Hunter as lead singer.

Hunter and Ralphs had at least one thing in common — both were far more interested in songwriting than self indulgent musicianship. And they were both heavily under the influence of the white American talent that had flowered in the mid 60's — cover versions and imitations of the work of everyone from Dylan and Buffalo Springfield to Dion Di Mucci were springing up on Mott's early albums, but along the way they were to become a very English band: abrasive glitter heroes and the presenters of themes that would later inspire a legion of new wave bands.

The first album might have been dismissed as a rather chaotic one had Mott not been determined to continue presenting their obsessions to the world. The next record was a vast improvement. From the gloomy cover with a Baudelaire poem on it and the dark through to the songs and the impassioned playing, 'Mad Shadows' was a stark, near masterpiece. Leading all was Ralphs' 'Thunderbuck Ram' with its rolling atmospheric riffs and insatiable lyrics while Hunter contributed more intelligent heavy metal with the thunderous dirge of 'Walking With A Mountain'. 'I Can Feel' combined desperation and gospel harmonies to fine effect but the album's two outstanding tracks were in another class altogether and demonstrated Hunter's talent for self revelation to brilliant effect. 'No Wheels To Ride' with its images of fading footsteps and night trains is a chilling song relieved by superb vocals and guitar; there's no such respite on 'When My Mind's Gone' — six minutes of Hunter alone at the piano chanting about schizophrenia. The song is hard to take in the same way much of Lennon's 'Plastic Ono Band' album is, but there's no denying its power.

By this time Mott were becoming an unstoppable live act, building up a fanatical following among disaffected suburban kids. What with Ralphs' guitar flash, Overend's onstage posing, Buffin's hairy faced good looks and Hunter supervising from behind his never removed shades, they had a charisma that was painfully lacking in some of their contemporaries. An example of the live mayhem they were creating can be heard on the third album 'Wildlife' as the band rage through a 50's rock medley that ends in chaos as Hunter confesses they haven't a clue what they should be doing. It was part of a proposed live set that was unfortunately never released — the rest of 'Wildlife' consists mainly of laid back out takes redeemed by two intense Hunter ballads 'Original Mixed Up Kid' and 'Waterlow' — even if the latter had a string section in tow.

There were no such compromises on the fourth album 'Brain Capers' which presents Mott raw and rough with an American feel emphasised by Stones' sideman Jim Price on 'Second Love', a Verden Allen ballad which has a great Hunter vocal, as does the Dion Di Mucci junkie's lament 'Your Own Backyard'. Elsewhere full on aural assault reigns, culminating in the manic depressive epic 'The Journey' which has some of the loudest playing ever committed to vinyl and makes Black Sabbath sound like apologetic wimps.

'Brain Capers' however (maybe because of the crude production) sold no more than Mott's previous outings. By the time two singles ('Midnight Lady' and a cover of Crazyhorse's 'Downtown') had also bombed and the band were considering calling it a day. Enter stage right David Bowie on the first of his cult figure rescue operations. He offered the band a new song called 'Suffragette City' which they turned down but never released, but in the meantime Ziggy Stardust's success enabled Bowie to indulge his obsessions in style. A label change to CBS was engineered and Bowie wrote a tailor made anthem called 'All The Young Dudes', produced it brilliantly and Mott awoke to find themselves famous.

'Dudes' was a landmark record, a calculated rallying cry for 70's youth putting down the Beatles and the Stones and gleefully espousing [illegible] 'Who needs TV when we've got T Rex' [illegible] [illegible] David's self [illegible] producing [illegible] album that preserved Mott's [illegible] edges — among [illegible] Dylan and Jagger imitations [illegible] 'Sea Diver' and Allen's [illegible]. New found success and the effort of maintaining an image of [illegible] emphasised tensions in the band and Verden Allen departed muttering about forming a heavy metal band, and Hunter and Ralphs were left with the task of carrying on without outside help.

They rose to the occasion — the resulting album ('Mott') was the band's certified masterpiece. They channelled the eccentricities of their style into powerful arrangements using some tricks picked up from Bowie, but this time they had a definitely better set of songs to work with. The album's theme of the struggle for rock n roll success is presented in [illegible] as Hunter relates the band's traumas to his own more personal failings. The opening track 'All The Way From Memphis' rocks out with a tale of English boys on the American road as Mick Ralphs and the sax of Andy Mackay conduct a screaming duel. Both it and 'Honaloochie Boogie' were hit singles but it's in the more sombre cuts that the album's real power lies.

'Ballad of Mott The Hoople' is a sad unsentimental gem of a song where Hunter relates the truth of the unwinnable battles the band was fighting: 'Rock n roll's a loser's game/It mesmerises and I can't explain/The greasepaint still sticks to my face/Behind these shades the visions fade/as I learn a thing or two/But if I had my time again you all know what I would do'. On 'Violence' Hunter and Ralphs turn an unsparing eye on the frustrations of high rise kids as a violin swirls out of control over the sounds of a dance hall brawl, while the magnificent 'Hymn Of The Dudes' charts the territory Bowie later surveyed on 'Diamond Dogs' but drenched with infinitely more passion. Hunter draws enigmatic pictures of barbed wire wastelands before Ralphs unleads a guitar solo that's the loudest and most eloquent he's ever recorded.

But Hunter returns to his own concerns for the final track, the most moving on the album. His lyrics on 'I Wish I Was Your Mother' probe a relationship with chilling honesty over a resigned backing of harp and tinkling mandolin. It's one of those songs that can be listened to but not explained — suffice to say that I've never heard anything quite like it.

'Mott' was the band's quintessential album, the one where everything went right for them. But it was very much an expression of Hunter's ego and it was no surprise when Ralphs, sometime co-leader of the band, accepted an invitation to join Free (where he also had a chance to earn a lot more money, a promise fulfilled when the band changed their name to Bad Company).

Hunter bravely attempted to make an album without guitar at the centre of the music. The resultant record ('The Hoople') was by no means bad but slick production and layered keyboards couldn't disguise its basic spinelessness and the fact that Hunter, having pushed his songwriting to the limit on 'Mott', was beginning to resort to sly self imitation at best [illegible] worth.

Heavy metal axeman Luther Grosvenor (ex Spooky Tooth) was recruited to play on some tracks of the album, changing his name to Ariel Bender in the process. Grosvenor joined the band as they took to the road with a highly theatrical stage show to consolidate their American chart success.

The live album from the tour demonstrated that Bender was well able to keep his end up contributing to onstage energy, but Hunter, now left alone with creative responsibility for the band in which he'd invested so much of himself (check out his book 'Diary Of A Rock n Roll Star', a unique record of the business from the heart) was feeling the pressure. Bender left and was replaced briefly by Mick Ronson, whom Hunter hoped would revive Mott's old flair, but he proved unpopular with the rest of the band and after a nervous breakdown — chronicled on Hunter's brilliant first solo album — and a last nostalgic hit single 'Saturday Gigs', the man with the shades decided to call it a day at the end of 1974.

Mott the Hoople's nervous, crash career coincided with one of rock's slackest eras and together with a small band of contemporaries (among whom I'd put people like Lou Reed, Neil Young and Marc Bolan) they tried to preserve some of the flash and feeling that's the heartbeat of the music. The going was hard and they often faltered, but rough and derivative as their records often are, they still deserve a hearing. One can only hope that there's still someone about with their vision when rock n roll's present shakey renaissance falters.

— **ADRIAN RYAN**

RECOMMENDED LISTENING: There are two [illegible] albums available: the worthy 'Greatest Hits' set (CBS) and the patchy 'Rock n Roll Queen' on Island. 'Mott' is an essential album and both 'Live' and 'All The Young Dudes' are [illegible] and gradually underrated. [illegible] 'Mad Shadows' and [illegible] 'The Hoople' (both on Island) are rewarding (slightly gloomy) listening.

SPORTS WIND UP IN LONDON

As the football season comes to its ritual climax with the F.A. Cup finals, the Graham Parker tour has wound up to its final monster fling at the Hammersmith Odeon. For the past week or so the touring party had been circling towns and cities lying closer in to London as the momentum picked up and the press reports multiplied for both bands in all 4 music papers.

It seemed that the band had successfully managed to negotiate the [illegible] press [illegible] reaction to anything from Australia and break through to generally receptive critiques, which must be quite an achievement in itself.

After two hours of steady travelling, one hour of that time negotiating traffic in the North East London [illegible] road, we were under the Ilford Odeon [illegible] of the [illegible]. It was a [illegible] day [illegible] with a [illegible] wind seemingly blowing straight from the wastes of the North Sea off Southend. Steve was miserable as we negotiated the pedestrian subway under Gants Hill roundabout in search of the nearest cafe. "If this weather keeps up I'm going back home the day after we finish gigging. I'm not hanging around here for two weeks freezing to death. You know, I rang *Melbourne* last night and they said 'Winter's already started — it's 70 degrees.' Seventy degrees!" He laughed in amazement, looking at us then down along [illegible] of peak hour rain-strewn cars. But the hall was good, and everyone was in a cheerful mood as the kick-off time approached, deep in the [illegible] surroundings of what was once a huge old 30s picture theatre. With [illegible] minutes to go, Allan Jones, one of the lead article writers for *Melody Maker*, turned up to interview Steve, his interest fired by the latest press reports and a hearing of the E.P. It ended up being a chat over two or three sessions and [illegible] being a decent length feature when it finally comes out. He was impressed by the Odeon gig and the subsequent night at Hammersmith.

The band were on, and quickly into Hit Single. The set proceeded along well established lines, the only surprise being [illegible] Boys (Detective) for Motion [illegible], and the now just as well established pattern of applause proceeded smoothly, this being a good night with a warm audience. Jimmy [illegible] were most [illegible] but for once Martin [illegible] were [illegible] the P.A. and Steve sang [illegible] between numbers. It was the usual case of bringing the audience up to a certain point but not being able to put them over the top [illegible]. The final push went [illegible] there just as though [illegible] there [illegible] through the tour. And this [illegible] that [illegible] the whole approach to being a support group must be worked out in terms of creating a [illegible] relationship with the audience when [illegible] make them forget just for those moments you're on stage that they actually came to see another band. A push of this kind was never really done on the tour, however [illegible] the music was played, however good [illegible]. Hence the [illegible] audience [illegible] somewhere in the set every night, which became as predictable as the choice of songs. The great variety of material in the place where it [illegible] would come pointed to the attitude being wrong and not the material. That the music IS good enough was obvious from the warm reception it attracted [illegible] the country.

But Hammersmith was the big one, the peak of the whole tour, and the backstage [illegible] the following evening showed that [illegible] knew it. In a cramped and stuffy dressing room [illegible] members of the [illegible] entourage [illegible] around with people from Australia [illegible] and the band all talking quickly and loudly about totally irrelevant things as the dinners they had the previous night.

We took up our positions in the usual spot next to Andy, the light [illegible], and prepared for the music as Dave Robinson came [illegible] personally to introduce the band to the already full Odeon. It was a [illegible] but it didn't matter much as the boys were on and immediately into Boys (Detective), the usual choice for an opening number and one that worked only moderately against Hit Single, to [illegible] and [illegible] and brought with it a [illegible] response. It was like the set [illegible] with the best number. An [illegible] unknown [illegible] Suspicious Minds to [illegible] Don't Throw [illegible], which the [illegible] of the [illegible] time started to show. With [illegible] the problems came through [illegible] (you know what I mean) with Robbie sounding like John Jacques Burnel [illegible] and a real [illegible] between the two guitars. Through sheer [illegible] Radio Show managed to cut through the wash of sound and [illegible] a good response, and the band were moving well [illegible] too. Steve actually introduced Reckless, and we were [illegible] a well controlled version of it which kept the [illegible] of most other nights with just a bit more than usual [illegible]. Who [illegible]

[illegible] and warm [illegible] dangerously close to [illegible] but not quite [illegible]. What [illegible] that night [illegible] to those [illegible] Martin in a way [illegible] and had very [illegible] song [illegible] in the space of four [illegible] what [illegible]

Graham Parker [illegible] thanks to the audience at [illegible]. Talking about peaking at the apex of the tour [illegible] and The Rumour [illegible] on [illegible] own tour [illegible] when you constantly [illegible]. Coming on to [illegible] Japan [illegible] kept up [illegible]. On Don't Get Excited [illegible] with [illegible] menacingly round the stage. Brinsley [illegible] with the rest of what was to be a string of [illegible]. At [illegible] the crowd was going [illegible] he had a huge grin on his face [illegible] he knew he was HOT tonight. But it wasn't [illegible] a case of one or two members having a good night, the whole band had constant [illegible] of extra adrenalin, the type which makes you focus on something as [illegible] time again. On Heat [illegible] Rob Andrews [illegible] playing the [illegible] chords at the verse [illegible] though the whole audience and Parker [illegible] showed absolute commitment. As with so many of the songs you wished [illegible] gone on for hours so you could savour each different part of it over and over. The way Brinsley and Martin Belmont were combining in the rhythm section was essential in itself.

The fantastic series of performances continued with great singing by Parker and [illegible] by Brinsley on [illegible] Me, and a [illegible] version of You Can't Be Too Strong. Parker himself was pulling all the stops out and in Passion Is No Ordinary Word he was right up in the audience, down on his knees stretching his hands out, and the crowd was at frenzy point right to the back stalls. With the beginning riff of Hey Lord [illegible] Brinsley had been [illegible] to one of the most frequently played cassettes on the bus journeys around England. [illegible] Heroes as his rhythm guitar twisting and shifting to sound like a gorgeous snake was [illegible] close to the Fripp/Alomar attack on songs like Joe the Lion and Blackout. By the end of "Hey Lord" the crowd was going bananas, and with the end of the set the band was virtually dragged back on stage by the force of the applause for 3 encores, including a red hot version of Saturday Night's Dead and a convulsing New York Shuffle. The huge smiles on all the band's faces showed that they were equally as pleased with their playing as the audience was, and I was in a state of shell-shocked euphoria that we all piled out into the early April night.

The impact of Parker was phenomenal and pointed up just where Sports needed to sharpen their attack. A friend of mine who hadn't been to a concert in years but knew a bit about image and projection through his P.R. job put the [illegible] by saying how the Sports' impact had been limited by their inability to project past the first few rows, even though the music they played was good and they were obviously a talented unit. What kept Parker such a force to follow was that [illegible] showtime. Having never heard either band before that night, it was a valuable fresh approach to what each band was offering.

The second Hammersmith date the following night offered a similar scene, a repeat of the epic proportions of the night before. The only new thing was the Parker encore where he got Sports back on stage to join on Chain of Fools — it wasn't pre-arranged, but to the crowd it had the spontaneity that the occasion demanded. They were [illegible] knew.

And that was it. After the usual bash-up party to celebrate the final gig, the 5-week long tour was over. The results? For Parker it was another very successful tour which got him good responses and [illegible] around the country and a lot of publicity for the new album (he played all the songs on most nights, which was quite courageous just so long as he pulled it off. He [illegible] and got the band money for their assault on the U.S.). For Sports it turned out to be [illegible] valuable. It only [illegible] terms of [illegible] coming to the U.K. [illegible] tour many bands would've been working for years to do here. [illegible] got them used to U.K. audiences and perhaps most importantly gave them a great deal of mostly favourable media coverage. The [illegible] name has been established here, albeit in a modest way, remarkably quickly. The gigs following the tour that they've done round London have shown that. Which is another bonus: it's enabled them to immediately go into the best gigs in London on a headline basis instead of languishing as support to some [illegible] band.

Both the Nashville and The *Marquee* drew good audiences last weekend on the strength of these [illegible]. The Marquee [illegible] the audience really got behind them and everyone had a ball. Perhaps it was due to the pressure being off now, or maybe just because they'd finally got out of crummy London hotels into a large flat in Edgware Road [illegible] where they could have at least a semblance of normal domestic [illegible], but the band was much more relaxed and at home with the smaller audiences and the more intimate surroundings of these small clubs. Both gigs ended with [illegible] encores being won quite comfortably. They were hot enough to get a return booking at the Nash [illegible] before they leave, and have a couple of London supports for Racey [illegible] coming up in the next weeks, plus a T.V. appearance in Manchester, so the [illegible] has been a [illegible] with no big disappointment as yet in the tour, and the [illegible] the proceedings. I really can't see one coming. The E.P., while not reaching anything like hit *proportions*, has been better received than the Stiff front office had expected, and the LP, now completed, should be out in a week or so after they leave for Oz again. The name will certainly be kept in front of the Great British Public for a while to come yet.

Put at its simplest, Sports have probably been the most successful Oz act here since AC/DC and The Easybeats, and they certainly seem to have the potential to become established here as a consistently popular band, as against the one-hit status of Sherbet, who are now so totally forgotten that when Howzat (which got to number 2 here) was played on a Capital Radio quiz a few weeks back, no one knew the name of the song or who recorded it. They might even crack where AC/DC have had [illegible] in the [illegible] market, but that's just a hunch and it'll obviously depend on the reception it gets when [illegible] released and how the single goes at the same time. Certainly the name of Stiff can't be underestimated; they've done an amazing job in a very short space of time and as long as people keep their heads for the next few months Sports' position in U.K. rock will only just begun to have been defined. And that will [illegible] a possibly [illegible] of crucial importance to the eternal [illegible] future of Oz rock in general, given the critical response that's already happened at Stiff and the interest in what can [illegible] be found there. The Members, for example, a new band here, have lifted Dave Warner's From The Suburbs slogan and the new, rather unheralded [illegible] on the English rock press of [illegible] not only exists there but [illegible] rather [illegible] damn [illegible]. Geoff Dutt [illegible] withstanding [illegible] Jo Jo Zep had done this a long, long time ago.

— KEITH SHADWICK

The new British underground

If a record can be a hit in England, then why can't it do the same here?

Australia's musical conservatism is not necessarily the fault of Australians at large but more likely the Australian music industry which won't allow the public to hear anything but conservative. The industry determines who and what we're going to hear. It's the industry's ignorance and stupidity that censors our listening and cripples any real progress the Australian music scene might make itself.

The point is that so many good overseas records simply don't find their way to Australian release. And while the record companies here may argue that many overseas releases are inaccessible because they're released independently on a one-off basis, there's no excuse for the Australian industry to have ignored some of the excellent independently released Australian singles like those of the Go-Betweens, the Mannikins and Voight 465.

In England the independent industry is booming at the moment and is responsible for as many good records as the established industry. In fact, some of the independent companies are so successful they're finding themselves in the same position Stiff was in some three years ago.

Fast Product from Edinburgh is one — probably the farthest. Their catalogue includes electronic group The Human League whom I consider a sham, but their best releases are coming from the Gang of Four and, to a lesser extent, the *Mekons*. Both of these groups play simple, unpretentious, hard hitting rock that owes to the better elements of heavy metal and the true punk spirit. The result: the Gang of Four's 'Damaged Goods' and the *Mekons*' 'Where Were You?' is intelligent, emotional and danceable.

Rough Trade is a company based around a London record shop of the same name and although their catalogue may be accused of overadventurousness it contains what must be one of the best singles released in ages — the Subway Sect's 'Ambition'. The sound of this record is quite in contrast to the neo-Velvet Underground intensity of their first 'Nobody's Scared' (on Braik Records) but it's equally as gripping. Vic Godard, the Sect's spiritual leader, has stated his admiration for music as diverse as the Velvets and Abba and right now such an attitude is bearing delicious fruit. 'Ambition' and its B side 'Different Story' are both light, infectious, bouncy tunes that disguise their own heaviness. Vic Godard cannot be ignored and the Subway Sect could/should be vying for the title of the Future of Rock'n'Roll. (They've recorded an album's worth of material so let's just hope someone can see clear to releasing it.) Rough Trade has also released an EP by another electronic group, Cabaret Voltaire, which is one of the few that actually cuts it, and singles, 'Alternative Ulster' and 'Suspect Device' and an album 'Inflammable Material' by Irish band Stiff Little Fingers who have all the appearances of being This Year's Tom Robinson.

Small Wonder is another company like Rough Trade based around a London record shop. Despite some dumb-outs they do have to their credit Patrik Fitzgerald with his three EPs 'Safety Pin Stuck In My Heart', 'Back Street Boys' and 'The Paranoid Ward'. If you can resist his witty and perceptive brand of folk punk then I don't know where your heart lies.

Another company to have grown out of a record shop like Rough Trade and Small Wonder is *Beggars' Banquet* who, if nothing else, have poked Australia in the eye by releasing an album by ex-patriot Jeff Duff which for some reason is gaining quite a favourable reception.

Step Forward Records was started by Mark P (of Sniffin' Glue fame) in the heydays of punk and after having its ups and downs it would seem to be currently up. Thanks are due mainly to the Fall with their two EPs 'Bingo Masters Break Out' and 'It's The New Thing' and now their 'Live At The Witch Trials' LP. Though they're a group whose conceptual ideals don't seem to have translated well into an entertaining musical form the Fall remain interesting, if not engaging listening.

Deptford Fun City Records are closely connected to Step Forward as they promote *Mark P*'s group, Alternative TV. Their most recent single is the tongue-in-cheek 'Action Time Vision'. It's a straight forward pounding rock song that's thankfully free of the repellent avant-garde qualities usually found in Alternative TV's work and as such it's perhaps their best ever. (But still beware their new album 'Vibing Up The Senile *Man*', also on Deptford Fun City.)

Real Records, after the relative failure of Johnny Thunders's patchy debut solo album 'So Alone' and the lovely poignant 'You Can't Put Your Arms Round A *Memory*' single, have proved their [illegible] position with the success of the Pretenders' first single, an excellent Spectoresque treatment of the Kinks song 'Stop Your Sobbing'.

MAGAZINE
rhythm of cruelty

While both Stiff and Radar could still be regarded as independent they have grown to the point where their influence is as far reaching as any major company. But it does seem that where Jake Riviera goes everything follows. Since he left Stiff they've lost a degree of prestige despite hits like Ian Dury's 'Hit Me With Your Rhythm Stick' and Lene Lovich's 'Lucky Number' and now people look to Radar the way they once did to Stiff.

And little wonder considering some of Radar's recent releases, like Richard Hell's 'Kid With The Replaceable Head' and the Pop Group's 'Beyond Good and Evil'. Richard Hell was picked up by Radar after he left Sire and his new single proves that maybe Sire made a mistake letting him go. 'Kid With The Replaceable Head' is another brilliant expose of Hell's vision, dynamic and aggressive like 'Love Comes In Spurts' or 'Blank Generation' and just as telling. Added bonus is an equally good B-side 'I'm Your Man', a song that was originally recorded for the first album. The Pop Group's recording debut I've awaited for some time and now that it's finally here I'm not disappointed. 'Beyond Good And Evil' is the kind of song to which you might apply adjectives like 'thrilling', 'jagged' and 'original', but they become redundant in light of the totality of the impact of the song. It's simply very powerful and very new and considering it's the Pop Group's debut makes it all the more so, and makes their future look a lot brighter.

Although the minor English companies might seem adventurous, especially in comparison to their *Australian* counterparts, in no way do they take the kind of gamble *Radar have* with Richard Hell and the Pop Group. Like Australian companies the English companies are simply catering to a market — it's just that a market exists in England that doesn't in Australia (the reasons being fairly obvious: that in the Australian industry's conservatism without which, of course, such a market might exist!)

Now that punk is well and truly dead the English charts are demanding it more than ever. And they're getting it — albeit a watered down version — from the *Members* and the Skids, with their 'Sound Of The Suburbs' and 'Into The Valley' singles respectively. You'd think the least they can do is let Jimmy Pursey have a hit — god knows he's tried hard enough and he's really no worse than either the *Members* or the Skids.

Meanwhile the (by now) stalwarts press on. Recently there's been singles from the Buzzcocks, *Magazine*, the Jam, the Clash, Siouxsie and the Banshees and the Sex Pistols. Only the Jam have made an effort worth putting their name to.

Their single 'Strange Town' is the equal of anything on 'All *Mod* Cons' (which hasn't been *released* here) which only reinforces the opinion that the Jam have really bounced back. 'Bounce' being the operative word.

Otherwise the punk wave seems to have little left to offer. Both the Buzzcocks' 'Everybody's Happy Nowadays' and *Magazine*'s 'Rhythm of Cruelty' prove that their creators — Pete Shelley and Howard Devoto respectively — are working to a formula with only minor variations and embellishments for interest's sake and that if they want to retain any dignity at all then they'd better start thinking fast. (If Paul Weller can do it so can they.) Siouxsie and the Banshees' 'Staircase' sounds like like anything from their debut album 'The Scream' (which wasn't released here) and is therefore not terribly gripping. Less so because of the B side, an awful version of *Marc Bolan*'s '20th Century Boy' which sounds worse than X Ray Spex's Roxy out takes must have been. (The Banshees must have fluked 'Hong Kong Garden'.) Therefore conclude I. 'English Civil War' is probably the strongest track that could've been lifted from the Clash's greatly overrated 'Give 'Em Enough Rope' album — I think it's rubbish — and its release as a single is made doubly interesting by the inclusion of a truly terrible version of Toots' 'Pressure Drop' on the B side. 'Silly Thing' must be the Sex Pistols' best effort since the departure of Mr Rotten although it remains a rather pedestrian rock'n'roll song. It proves they don't need the likes of Ronnie Biggs but do need the likes of Rotten.

The punk wave quickly exhausted itself as these records amply illustrate. Those with some degree of foresight — like John Rotten — realised it was going to be a short lived thing and soon moved on.

The major companies and the major (punk) groups have slipped into a comfortable [illegible] and now it's up to the likes of the Gang of Four, the Subway Sect, Richard Hell and the Pop Group who aren't afraid to [illegible] and experiment [illegible].

This is not only sadly reminiscent of that which existed immediately prior to punk. [illegible] I wonder, have the same feelings.

— C WALKER

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ALBUMS

LENE LOVICH
"Stateless"
Stiff

THE ROCHES
"The Roches"
WEA

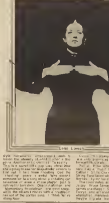
Kate Bush was a sham, Patti Smith is a sham, Rachel Sweet (probably) will be a sham. But Lene Lovich is not. She's a step forward, and the Roches are (as I'll explain later) a step sideways. But first Lene.

She's probably a typist from Birmingham and not (as the whole packaging suggests) some form of East European runaway putting homegrown Slavic soul into the wasteland of pop music. But the hype doesn't really matter in this case. You get the feeling that there's a Stiff tongue well and truly in her Russian cheek. What? (as I've said before) Humour in rock? Some of you no doubt thought it went out with the Ramones.

Lene Lovich is a good singer. There's a touch of the nightingale on Resistance Radio in her voice, except that it's been produced and marked pretty much as well as one could expect in 1979. The playing is good but it pales against her voice. She gets to mock, she can get maniac [illegible] songs. She's gifted and she's rare. She even plays the sax.

All of Side One is good but my favorite song is 'Home' which Lovich co-wrote with Les Chappell, the Yul Brynner from the film clip. This combination are responsible for most of the songs on 'Stateless' although there are a couple of revivals on Side Two. There's some good lines in 'Home' but perhaps it's best to quote the way it starts: 'Home is where the heart is/Home is so remote, Home is just emotion sticking in my throat/Let's go to your place.' The back up vocals on this one hint at a Classical Russian choral effect with lots of male voices soulfully going MMMMMMM. 'Too Tender (To Touch)' and 'Sleeping Beauty' both reward a listen.

Side Two starts with 'Tonight', the bitter sweet Nick Lowe song from 'Jesus of Cool'. It's a good song in the first place and if anything I think Lovich's version betters Lowe's, although I'm open to submissions on this. One criticism is that the cabaret style instruments arrangement tends to lessen the [illegible] of what [illegible] either a fine [illegible] Another criticism [illegible] of 'To [illegible]' This is a sweet little pop song about how she apologises to another [illegible] that she has been cheating. God the cheating [illegible] peace is awful. Why doesn't someone write a song about a cheating car salesman or even a chess player just to relieve the boredom. 'One In A Million' and 'Momentary Breakdown' are good songs while the album finishes with a credible revival of the sixties song 'I Think We're Alone Now'.



Lene Lovich

Overall this transparent green vinyl disc is a very promising debut and one looks forward [illegible]

For all those who want to purchase a record by a music that sounds between a Catholic Girls Choir and the Incredible String Band laced with a little there's 'The Roches' by the band of the same name.

The cover notes tell you they're from New Jersey, Bruce Springsteen country. Their names are Maggie, Suzzy and Terre (pron. Terry) and according to the delightfully whimsical manifesto first track 'We' they're [illegible] born on the fourth of December. The record is produced by Robert Fripp although there's a very little synth about. Most of the musical accompaniment to the often off key vocals and harmonies being acoustic guitar.

It's a step sideways because there's a lot to recommend it. The voices are fresh, almost innocent and the whimsy of 'We' is maintained throughout the album. It's different, especially if you've been wasting to the tone and deal of punque a la 79. But it's flawed very badly in places.

Side One is the most interesting but this might be because on all three attempts at listening to this collection my attention span has not survived long into Side Two. I can't bring myself to playing that one first because it bores me. [illegible] and full problem emerges. But I generally do think the best songs are on Side One.

After 'We' there comes a beautiful song called 'Hammond'. It's about some place called Hammond and it's a 'don't go down there or you'll be got' song but superbly sung. A lovely piece, though as with the rest of the album I could already hear Dave Warner screaming 'IRO ELLLLL EVANTTI'.

This is followed by a cutesy piece about wanting a job back at a shitty restaurant once joyfully [illegible] with 'Damned Old Dog' following that. This track has the singular distinction of having a few good lyric lines, such as 'I don't wanna be a damned old dog/I just wanna lick you thin again'. But it's musically not very interesting.

The side ends with a stupid song. It's called 'The Troubles' and it's about them going to Ireland presumably to play. It's about dreaming that when you get there your guitar gets damaged and leaving our boyfriends [illegible] health food and strawberry [illegible] in Dublin. If one can't think of anything better to say in a song, especially one about Ireland called 'The Troubles', then one should not insult an audience by singing it.

Side Two does hold some vague interest in a song about being on a train (yes folks, called 'The Train') and an unusually uncutesy one called 'Runs In The Family'. The record ends with another stupid song called 'Pretty High': 'We're so pretty, oh so pretty'.

So there it is. Vaguely interesting but with real problems. In the end the best thing I can say for them is that they're born under Sagittarius which any Sagittarian knows is the greatest Little Sign in the Zodiac.

— LARRY SUTHROSE

Annette Peacock
X-Dreams

ANNETTE PEACOCK
"X Dreams"
(Aura)

This album first saw the light of amplifier power signals two or three years ago, disappeared as surreptitiously as it first manifested and now is being re-released, which I can only see as a worthwhile act on somebody's part. In one sense it's understandable that she hasn't caught on in a big way in Australia (although one source informs me that High Rise Bomber Keith Shadwick has a lot of time for this album). After all she has never been connected with any big names in your standard rock field.

A little further investigation reveals that to a degree this is not really the case. She has in fact been associated with the U S jazz scene on and off, having worked with such alltime greats as Sunny Murray, Don Cherry and Gary Peacock — from whom she scored her surname — and the legendary (not to mention dead) Albert Ayler. (Following up these names alone should prove to be an education for anyone.) Paul Bley was reportedly at one time performing little which wasn't written by her.

But none of this counts for anything among the Countdown/Nightmoves crowd. She sings on one track of Bill Bruford's album 'Feels Good To Me', and makes it the immediately outstanding track with the strange presence her unique voice (or vocalisation) invokes. On this album, in turn, Bruford contributes along with Mick Ronson and Chris Spedding. (You've heard of *these people*.)

She uses quite a crowd of people to tell the truth, as seems to be the custom among American performers. Six guitarists, five bassplayers, four drummers, two conga players, three saxophones and one keyboard player. Her share of the load is taken up with the composition and the use of her voice.

I say it this way because what she does can't really be described as singing. It reminds me a little of the vocalists used by Albert Ayler (who she quotes as a major influence) and Archie Shepp. Her voice dances subtly around the everpresent melody lines, soft and misty and at the same time ruthlessly penetrating. The mosaic interplay of the instruments behind her combined with what I can only describe as freeform nuance improvisation makes the album as impenetrable on the first few hearings as it is beautiful, seductive and terrifying. You know she's saying some amazing things but they take a while to work on a cerebral level. Initial impressions make her seem both oversexed and playful (like a cat).

It is partly the dense collage effect of the record which makes it work as a single organic entity, even though the seven tracks are very precisely defined on their own grounds and each side too is a different sort of story.

Side One is hard, almost nasty. The first piece, '*My Mama Never Taught Me How To Cook*', sounds just like the title suggests. Early family relationships and how they shaped her concept of la vie et l'amour, but expressed nowhere near as seriously or pedantically as that might suggest. You know immediately what you're in for. She won't lay any bullshit on you but she intends to fuck around with you. While you're trying to figure out what that means she lays a long song on you called 'Real and Defined Androgens', as sinister as the first track is whimsical, a picture of some guy masturbating to the 'airbrushed dream of perfection' and an intangible extrapolation into the whole absurd quest for an ideal slightly beyond the reach of sexuality as the central nervous system understands it. The side closes with 'Dear Bela', reminding me very strangely of Archie Shepp in its style and mood, particularly on albums like 'Blase'.

Side Two is much more down to earth. None of the four tracks have the pocket epic style of the first side and maybe you could say they represent her in a more romantic or sentimental mood, though I can't help feeling a romantic Annette Peacock is a difficult beast to handle. Even the softer tones of this side can force you into unexpected confrontations.

This record is a continuing adventure. It is not slow enough to take in on one sitting, a living animal rather than a postcard. She has made other records but as far as I know they are very unavailable. It is worth listening to simply know how far one can take the simple art of songwriting while still writing simple songs. Only a female could have put X Dreams together.

Span

STREET TALK
"Street Talk"
WEA

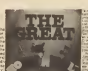
Street Talk is a New Zealand band that Kim Fowley has taken enough interest in to produce this album and to have a hand in writing seven out of the ten tracks. Kim Fowley must be impressed — there are good reasons on this album why he should be.

Good songs for a start. Album opener 'Street *Music*' (we must surely have had all the different permutations of 'street' names by now — if Dire Straits call their next album Dire Streets I'll just scream) is a pretty fair Springsteen impersonation but one which belies the style of the rest of the album. Other influences well through their music, notably The Band (particularly on the excellent 'A Record With Pictures From New Zealand'). 'Prison' and 'Back In The Bad Old Days' are also strong tracks.

On the other hand there are a few disappointments like a fairly meagre stab at reggae ('Short Stories') and rather too strong a dependence on catchy, repetitive choruses. Generally though good tight short songs, all original, with solos kept to a minimum from the two guitars, keyboards, bass and drums. Not an album which is likely to whip up a storm, even in Australia, but still a solid, believable and listenable release. Definitely a grower.

— ADRIAN MILLER

Assorted Pistolles and Boiled Lollies



SEX PISTOLS
'The Great Rock n Roll Swindle'
(Virgin)

Shock horror — the sellout of the century! Presenting the logical termination (?) of a gross and infamous career. Yes, the band the record companies played pass the parcel in a Belfast pub with, the band that single-handedly spawned an amazing number of collectors' items and started a new youth movement in the process, whose first two singles were respectively a theme song for non-existent chaos and would-be anarchists/antichrists and a nasty version of the National Anthem that got to be the blank space above No 2 on the BBC/U.K. charts, etc.

From that sort of beginning where else could they go except into the mire of bullshit/bollocks culminating in a spectacularly stupid tour of America, a bitchy break-up, ex-bank robbery flirtations, a death laced with smack, a courtcase and a mythical film of it all.

The use of the name S.P. is rather dubious except on an overall term. Out of 24 tracks only seven feature the original Pistols, i.e. with Johnny Rotten. Certainly this is a record which requires careful investigation.

What the record — and the movie — are about is a sort of crazed documentary that includes live footage of the lads from the beginning to the end in San Francisco, interviews with the Pistols' friends, old schoolmates, relatives, especially their mums and girlfriends (who reveal the Pistols' sexual preferences) and other silly fictional sequences. The theme of the movie is the title as explained by that Sex Seditionary Malcolm McLaren who tells how he sold a group that didn't exist and details in 10 easy lessons how to perpetrate the greatest rock n roll swindle of all time. "Find yourself four kids — make sure they hate each other, make sure they can't play," McLaren instructs, going on to explain how to pull off the swindle with character assassinations etc., all tunefully narrated with orchestral backing.

The album then switches back to The Beginning. It's early 76 and the Pistols are [illegible] a few oldies. There's 'Johnny B Goode', with Johnny Rotten screaming "I don't know the words" and "Oh fuck, it's awful — I hate songs like that, stop it, that's fuckin' awful torture!" 'Roadrunner' gets a similar treatment and then at the end J.R. having had such a great time asks: "Do we know any other fuckin' peoples' songs?" A great moment in rock n roll. The next track is listed as Black Arabs, whoever they are, and ohmigawd it's a complete cliche disco — a medley of 'Anarchy In The U.K.', 'God Save The Queen', 'Pretty Vacant' (makes an appropriate disco song!) and 'No-one Is Innocent'. Then to help you retrieve your sanity a brain-scrambling version of 'Anarchy' raw and distorted — certainly a wall of sound Pistols style.

Side Two begins with three cleaned-up-after cover versions: The Who's 'Substitute', Dave Berry's 'No Lip' and The Monkees' 'Stepping Stone'. There's a rough live feel to these tracks and J.R.'s vocals are mixed too far down and sound murky, but this is great rock n roll with Steve Jones' searing guitar in fine form. Next more craziness: 'Anarchie Pour Le U.K.' (Ou en Francais) sung by some frog called Jerzimy accompanied by violin and piano accordion — rare, huh? It's slow, melodic and completely irritating. Culture shock back to the The Pistols live at their last gig at the Winterland in San Francisco doing a really stuffed version of 'Belsen Was A Gas'. Then — OK this time it's for real — Ronnie Biggs does 'My Way' with saxophone added. Pity about Biggs — he has the vocal delivery of a 50-year old great train robber.

The second record is a real daily mixture. One old Pistols number, the B side of the 'Anarchy' single 'I Wanna Be Me', Rotten's song to the critics screams about [illegible] have the single but Side Three, Track Three, seems a rather peculiar place to put it.

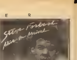
There are three songs from Sid — presumably the last frozen-on-vinyl moments from a wasted Great Talent. There is, of course, the single 'Something Else' which proves he can sing, considering what some singers get away with. A great performance is belted out with slapdash amusement. He also does another Eddie Cochran oldie 'C'mon Everybody'. Of course there's Sid's wonderful Sinatra with a Speech Impediment pisstake 'My Way'. An instant classic. Funny how the last two people who recorded it died. The surviving Pistols Steve Jones and Paul Cook have a go at the microphone as well, put down a passable job on a bit of nonsense called 'Silly Thing', a Cook-Jones composition.

Another is 'Lonely Boy' which Steve Jones sings as well as proving he's not only a brilliant cat-burglar and competent car thief but also a bloody good guitarist. The use of double-tracked power chords and what he to develop a multi-layered wall of sound that is/was the Sex Pistols trademark is obviously Jones' handiwork. He also sings a lovely little tune traditionally known as 'The Good Ship Venus', in this incarnation called 'Friggin' In The Riggin''. What with the orchestra, the operatic delivery and the chorus of hearty men of pirates and sound effects, it's all rather jolly fun, rather Gilbert and Sullivan, eh what? If you can imagine the put-on lofty voice that just so that it was Steve Jones, the way he intones 'E.M.I. (Orchestral)'. Great darkling vocals whispering 'E.M.I.'" A change of mode and mood from the sarcastic rage of the original to a more sinister irony? It seems to work.

The last recorded song featuring any Pistols is the title track with a few kids' auditions singing a verse each and Cook and Jones joining in and Sid hurling gratitude abuse at lots of R.O.F.E. and at themselves. This song has a dig at everyone, especially Johnny R. and is the source of the catch-cries 'The only notes that matter are the ones that come in wads' and 'cash from chaos'. The rest of the record is complete nonsense; this is a soundtrack after all. Malcolm McLaren returns to sing (yuk!) 'You Need Hands', an old show biz type song, pure unadulterated corn with orchestra and xylophone, impossible to listen to seriously. OK so here's another funny one — some mysterious guy called Ten Pole Tudor wrapping his tonsils around 'Rock Around The Clock' — in this treatment rock isn't really what is meant. He is also the perpetrator of the last song 'Who Killed Bambi?' an exercise in infantile/ugly J.R. style twisted snarling shouting and silly voices.

Consumer guide: If you never bought 'Bollocks' read on. If you haven't now you shouldn't be reading this. If Rotten Lydon was what you liked least about the Pistols you should like this record. If you don't own a complete collection of Pistols bootlegs and singles, it's probably worth getting and if you do have a complete collection you've already bought three different versions. Vinyl junkies!

— SUZIE WALTON



STEVE FORBERT
'Alive on Arrival'
(Epic)

Steve Forbert is another in a long line of nasal singers of personal experience folk style tunes. 'Alive on Arrival', the L.P., despite the restrictions of the style, shows that this man at least is worthy to appear on record, which is more than can be said for some of the garbage that's rammed down our throats.

Forbert is a troubador at heart and essentially his songs are about the dehumanising drabness, the boredom and loneliness of the city, yet with an overriding sense of optimism that life doesn't have to be a drag. The strengths of this record however lie in his memorable melodies, his engaging vocals delivered with a conviction, depth and humour, and the excellent uncluttered arrangements with just enough variation to lift the songs at crucial moments.

While one could hardly say that Steve Forbert is an original earth-shattering talent this record is a breath of fresh air in a style that I thought had been done to death. If you're looking for a record for those quieter moments then 'Alive on Arrival' comes highly recommended.

— IAN ERICSON

RICHARD PRIOR
'Wanted' (Live in Concert)
Warner Bros

Firm favorite at this stage in the race for the most-pointless release-of-the-year award is the doubly pointless album from black comedian Richard Prior, 'Wanted'. It's biggest problem is that it rarely gets funny.

Crude yes, racist yes, cheap yes, but there's probably more actual humour on a slow night in the Don Lane Show and they haven't made a double album of that (yet). If I've missed the point, if this is really a milestone in the history of the American negro American humour and the American way of life and I was just in a bad mood or not stoned enough to appreciate it, and you're somehow a loyal Pryor fan who appreciates this sort of thing, then I'd still advise you not to buy it — you can have my copy. It's certainly 'Not Wanted' by me.

— ADRIAN MILLER

GRAHAM PARKER AND THE RUMOUR
'Squeezing Out Sparks'
(Vertigo)

THE RUMOUR
'Frogs, Sprouts, Clogs and Krauts'
(Stiff)

There is little doubt as to which of these two albums will sell the most copies. Graham Parker's voice and face were impressed on many people during the course of his Australian tour late last year and The Rumour, while picking up their fair share of praise from the critics, did not achieve nearly the same degree of presence that their diminutive front man did. Which was the way it was intended no doubt. However the Rumour are much more than Parker's backing outfit as they show on their second independent release. In fact although I enjoyed both albums I found the Rumour's one the more adventurous and interesting.

'Squeezing Out Sparks' is Parker's fifth album and represents a further refinement of his basic rhythm and blues style. How much the smooth sound is due to American producer Jack Nitzche (most famous for his work with Neil Young) and how much to Parker and the Rumour's mellowing is open to discussion.

Don't get me wrong — Parker hasn't slipped into laid-back boogieland. It's just that he's sounding a bit more classy and polished than the angry little tyke who burst on the scene in those pre-punk days of 75/76.

Parker is a songwriter who draws on his immediate environment for his subject matter. The songs on his earlier album 'Stick In Me' were drawn from the experience of touring America and even the music had a liberal dose of American brashness. The songs on 'Squeezing Out Sparks' were written during and after the Parker tour of Japan and Australia and from the direct references to the tour (on the opening track 'Discovering Japan') to the oblique reference (via Sydney's Luna Park in 'You Can't Be Too Strong') the songs reflect the problems and concerns of the musician in transit.

But where some other musicians lapse into self indulgence and irrelevance when they do an album about "life on the road" Parker manages to achieve real depth and insight. The track which best illustrates this, and the best track on the album in my opinion, is the abovementioned 'You Can't Be Too Strong'. Sung with raw emotion over a restrained backing, it's about a woman who has an abortion as a result of becoming pregnant to a travelling musician. Whether it's autobiographical we will probably never know but it doesn't really matter as the point Parker makes is relevant far beyond examples of the rock and roll lifestyle. If something goes wrong in a close encounter of the first kind then it is the woman who has to make the decision or bear the consequences.

'Passion Is No Ordinary Word' which follows details the other side of the coin. If you have too much of anything then it goes stale. Or as Parker puts it — 'Every girl's a thrill/then you don't feel anything'. It's a plea for some humanity in the rock n roll circus.

These two tracks are the standouts but the rest of the album, while never departing too radically from the Parker mould, moves along nicely and should keep fans happy while the more streamlined sound should attract new converts. A step forward for the little un.

While the Rumour are content on 'Squeezing Out Sparks' to provide the necessary and indeed extremely competent backing to G.P. you get the feeling that they are capable of much more. And if you listen to 'Frogs Sprouts Clogs and Krauts' you will find out just how much more they are capable of. Quite simply this is a stunning album.

You see the Rumour have been around for a long time. Brinsley Schwartz and Bob Andrews were in Brinsley Schwartz (along with Nick Lowe) and Martin Belmont was in that other jewel of the early 70s pub rock scene, Ducks de Luxe. Between them the band rack up in the region of fifty years playing experience and when you get that amount of dues paid then you either know your business or you're pissing into the wind. The Rumour fall into the former category.

'Frogs' is a musical smorgasbord, with every style running through the contemporary music jungle laid out and attractively presented on a table. It's Kraftwerk and Grateful Dead meeting Burning Spear meet Eno meet the Beatles meet the Byrds. What is more remarkable is that the Rumour manage to combine all these elements into a coherent and harmonious whole.

If I had to pick out one track that stood out on the album then I'd have to choose 'One Good Night' which is very similar in style to what the Rumour's old mate Nick Lowe is sounding like these days. It's also very interesting to compare it with the subject matter of 'You Can't Be Too Strong' on 'Squeezing Out Sparks'. For 'One Good Night' is a celebration of the pleasures of the road as against the analysis that Parker presents. Celebration and Analysis. If you can think about it that's a pretty powerful combination. If they can continue to keep alive their rather unique partnership I can see no reason why Graham Parker and the Rumour can't keep creating their different but equally worthy musics. Getting two from one makes us all the richer.

— Donald Robertson

DAVE WARNER
Free Kicks
(Mushroom)

ERIC GRADMAN'S MAN AND MACHINE
Live 3RRR Gig
(Private Tape)

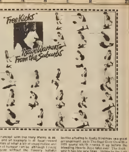
This might seem an unlikely combination to lump together in a review, particularly as I'm breaking all the rules and reviewing a tape of a live gig that is not at all a legitimate release, although one can see there could be an absolutely astonishing demand for the *Man and Machine* tape. The reason these two pieces of music are together is because they both attempt to portray important new and yes, even significant bands in a live situation. I find that by using the yardstick of the quality of the *Man and Machine* tape, I get a better perspective on the Warner album.

Free Kicks is Dave Warner's second Mushroom album in a reasonably short space of time because as he is the first to admit, he has a huge backlog of material that he would like to get out of the way so he can get into the studio and put down more contemporary material. The problem of course that this poses for Warner is that the two Mushroom albums are totally unrepresentative of his live act. If you ignore the inclusion of some new songs recently, *Free Kicks* certainly succeeds as the second instalment in the Warner ocker rocker songbook, but even more so with *Free Kicks* than the first album *Mug's Game* the songs for a variety of reasons came off seeming decidedly second best to hearing them in a live environment where Warner and the Suburbs are such required listening, not to mention viewing.

The opening track on side one, *Kangaroo Hop*, sounds sooo good live and although the introductory riff which carries on for a distinctive couple of minutes can still be said to cut the mustard, it's not exactly a patch on catching the band doing it live. Even more disturbing is the fact that the songs start to lose all interest when the riff builds to a climax and then Warner fronts up to sing. That's not at all a healthy feeling to have when you're hopefully waiting to be knocked out by the king of suburban rock. Throughout the album the playing is satisfying enough and Warner's vocal intonations strike you as much more stylish than the first album, you can sense he is gradually evolving a distinctive accommodation with himself as an OZ-STRALIAN singer but much of the album despite the excellence of most of the material just sounds limp. I don't know if it's the performance or the songs so much as a rather shitty sound job and that's where the *Man and Machine* tape comes in.

Comparing the recording of the 3RRR gig which was almost certainly done on far more primitive equipment than the Warner recordings done at Melbourne University and Bombay Rock, the *Man and Machine* tape sounds like a direct to disc recording, such is the actual difference in sound quality between the two. Where Gradman's band despite the disappearance of his violin for all but two of the songs sound dynamic and crystal clear, *Free Kicks* sounds like it was recorded on a shitty cassette that hasn't had its heads cleaned in several years. There is little presence apart from the obvious live audience. It doesn't leap out at you the way *Man and Machine* does. And I'm not making any distinction between the two types of music, I'm just looking at them sound wise and it's difficult to believe *Free Kicks* sounds just as tired and dead by comparison. And what of the problem with Warner's music itself? Well I seriously wonder if the music as represented by *Free Kicks* can successfully be transplanted to vinyl. Where *Suburban Rock* taps out at you live here it just sounds better than a bad lot. *Hot Crutch* and *Old Stock Road* also speed along in what is obviously a much more uptempo album than *Mug's Game* but the mix on Warner's vocal lacks the immediacy of the live gig which in turn affects the songs themselves. *Monster's Bank* is of course the album's big number and although Warner certainly sounds like he was in good form for this one, it faces the problem *Mug's Game* had — that of a carefully built-up routine which sounds fine as you take in the points Warner scores along the way as the song steams along, but then it's like a comedy album when you know the punchlines backwards, boredom sets in. At least live the two versions sound the same apart from any other consideration. I'm very much afraid that nothing less than a total transformation in Warner's music here on in on disc will change the difficult situation he finds himself in. The next album which will be a studio album is certain to indicate whether Warner shanks the ball from the pack or simply gets lost in the rush for the ball.

It might not be much consolation but at least credit where credit is due, the album sleeve concept with the footy theme is excellent and an example to all local record companies of what a bit of imagination and a sense of humour can be, although I could have done without the flowery bullshit dedication on the inner sleeve.


"Free Kicks"
Dave Warner's From the Suburbs

The *Man and Machine* tape on the other hand captures the very essence of a band in almost perfect harmony with its live environment. Where Warner's vocal sounds mixed back, Eric Gradman's vocal hits you right up front without dominating the music at all. The sound the band pumps out with plenty of appreciation for the dynamics of rock sees most of the songs start off slowly before building to a thundering climax and displays this startling new band still in its very formative stages ready to take the world by the throat. The band's upcoming single *Crime of Passion* sounds excellent as does the old Pararhole number *Let's Get Rich Together*. *Nice Boys Don't Play Rock n Roll* which I understand could in fact be alluding to Radio Birdman, is a great arrangement as is *The Beat Goes On* with a 1979 sound which cranks it up before the Bleeding Hearts Boys take over. *The Bath* which has the very lines *Sitting in the bath watching bubbles rise up from my arse* is a highlight of the band's set and an absolute rager live which certainly loses none of its fierceness on this tape. This leaves *Always Something There to Remind Me* which again features an imaginative arrangement totally contemporary with the times. This tape shows Eric Gradman's Man and Machine to be at a stage where the world might well be their oyster. An A and R guy, no matter whether its Melbourne or Manchester, could not help but be thoroughly knocked out by the sounds on this tape. The people at 3RRR should feel proud that they are able to bring live music like this to our stifled airwaves, but not only that but to reproduce it so well.

Ross Stapleton

THE BEE GEES
Spirits Having Flown
(R S O)

I've never felt so distant from the record buying public in my still young life. The cover tells me the album includes the hit single *Too Much Heaven* — so this is what passes for a single in the decadent near 80s — the overwrought emotions I couldn't imagine feeling this kind of thing — is it my fault? I've been lolling about with the flu listening to *Never Mind the Bollocks* six times a day, thought I'd try the second side first. Whoops, the turntables on 45 shit that's really good! I recommend *Search, Find* at that speed. It's like the Goodies chase theme arranged by Frank Zappa, good stuff but soporific at 33. Next track is a disgusting pseudo-blues ballad called *Stop (Think Again)* only redeemed by lovely sax and voice intertwinings and passable strings. The track's too long though, it dies after a couple of minutes. *Living Together* starts well but from the next room sounds like Diana Ross being forced to pay for her sins with blood.

Which brings me to my central thesis that these bleating spirits are perversely attempting to invoke the phantoms of a whole range of black songstresses. They fail but then maybe they don't know what they're doing.

Everything they are doing is extremely well produced, almost produced to death in fact. This is unfortunate only insofar as the actual playing is mostly inspired. There are odd moments of great orchestral and attempts to evince mood from a paltry bunch of compositions. *Reaching Out* for example is good, has body, melody and movement but it degenerates into funky soul screamy when the lads can think of nothing else to do with it. And *Tragedy* — it's got a great chorus, I honestly like it, but it goes on and on and dies. Some pissy little sound effect explosion goes bang and I whimper, it all just fades away. The same can be said of other tracks, some good points but everything gets sloughed over with those gutless harmonies and I just can't be bothered listening anymore. The Polygram press release tells me that world wide the album has shipped three and a half million copies. If this is the modern dance give me Belsen. These spirits are foul and drilling nowhere.

— CHRIS COLEMAN

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SPORTS: "Suspicious Minds"
(Mushroom)

Catchy and commercial single lifted from the "Don't Throw Stones" LP but for all you people who already have the album it's still worth buying for the flipside, the never before released "Bruises". With the band back in the country after their successful U.K. tour this could very well be a whopper — it's certainly a good song.

SEX PISTOLS: Something Else
(Wizard)

Amazingly this single has sold more copies than any of the other Sex Pistols singles. Amazing because compared with "Anarchy", "Queen" and "Vacant" it's a [illegible] compared with far judged on its own merits it's not bad if you like heated up 50s classics. Sid Vicious was never in better voice. Jones n Cook babble along but if it wasn't the Pistols it wouldn't have sold a sausage. The follow up "Silly Thing" (also from "Rock n Roll Swindle") is much better.

RICHARD CLAPTON: "Hearts On The Nightline"
(Interfusion)

Arresting powerful single from new look Richard. Very rocky in style with great depth of production and immaculate musicianship (not surprising considering Dirk managed to assemble the cream of L.A. session people for the song). Deserves to boom up the charts and with Clapton starting a massive tour, it probably will.

SKYHOOKS: Over The Border
(Mushroom)

A little disappointing. Singer Tony Williams really doesn't show up too well on his vinyl debut. The song is great but its execution is too predictable. The whole thing lacks charisma. It doesn't jump out at you like Skyhooks singles normally do. Skyhooks have got an uphill battle to re-establish themselves if this is any indication.

THE DOTS E.P. (Australian Independent)

The Dots are a band who, on the evidence of this E.P., would benefit from professional production. The one studio track included here, "Recognition", barely captures the possibilities of the song, and the live tracks are a little flat too. One for fans only I'm afraid but I look forward to their first proper recording with interest. All the elements are there.

THE B-52'S: Rock Lobster
(American Independent Import)

Musically great but once again suffers a bit from cheap production especially in the vocal department. Still that aside it's excellent to hear a fresh sounding American pop song whose subject matter isn't fun, car, life in the fast lane, or any of those other American obsessions. This is about beaches and things that live under the sea. Weird and wonderful.

THE MEMBERS: Offshore Banking Business
(Virgin)

Tremendous reggae record from the (white) Members. They have all the reggae techniques down pat and put them together with freshness and vitality. The lyrics are superb too — they're about newspaper barons and tycoons operating tax dodge companies in the Bahamas. Must be a candidate for the best white reggae record ever made. Watch out for it.

CHEAP TRICK: I Want You To Want Me
(CBS)

A taster from their "Live At The Budokan" album proves once again that Cheap Trick are the future of American teenage rock n roll. Buy the album.

RENAYE: Main Street
(And Music Co.)

The debut release from Adelaide-based Renaye on the new Australian Music Corporation label is a country rock flavoured number about a transvestite meeting Mr Right on Saturday night in Main St. It's a catchy little ditty which is already picking up airplay on Adelaide radio stations. It's like Dr Hook before they got schmaltzy and if that's your bag, go get it.

VOIGHT 465: State
([illegible])

Impressive debut from Sydney's up and coming r'n'r band. This made the RR busters last month and it's not hard to see why. It's a chirpy little song and if this was Eng. it would probably be NME single of the week (have you sent them a copy, Voights?). Shows great potential (are you reading this record company A & R people?). Get a copy while you can — there were only 500 printed.

BRAM TCHAIKOVSKY: Girl of my Dreams
(Radar)

Rhythm type rocker from Bram who's lately in the Motors. A very summery sounding single that would sound great blasting out of the tranny on the beach. Deserves to be a monstrous hit but probably won't considering the suspicion with which British singles are greeted by radio programmers. Pester your record shop for a copy.

JOHN COOPER CLARKE: Gimmix
(CBS Import)

The most impressive looking single I've seen in a long time. The one. It's triangular and pressed on orange vinyl and aptly "Gimmix". Clarke is probably a bit weird for most people however if you can decipher his strong Manchester accent and penetrate the Eno-esque dub backing he's very witty, perceptive and funny.

DUFFO: Give Me Back Me Brain
(Beggars Banquet)

Fantastic! Novelty record of the decade. Duffo was always a bit too weird for [illegible] he has landed a player in the home of the weirdos, England. Great production and amusing lyrics. Could Duffo be Australia's Ian Dury? Ah!!

KIM DURANT: Givin Up On Love
(Infinity)

U.S. flavoured disco dross. Sounds like Olivia at her worst. In fact sounds very like Olivia at her worst.

BRIAN CADD: "Skating On Thin Ice"
(Interfusion)

Poppy fizz from Australia's King of light weight AM sound, now based in L.A. [illegible]

BUZZCOCKS: Everybody's Happy Nowadays
(United Artists Import)

Hey! Hey! Hey! Buzzcocks are back! The latest single from the Buzzcocks consists of a repeated chorus sung in falsetto of "Everybody's Happy Nowadays" while in between Pete Shelley sings "Life's an illusion, Love is a dream". Do you believe him? Is this a restatement of the romantic manifesto? Am I taking this record far too seriously? Are the Buzzcocks the [illegible] of the 80s?

GANG OF FOUR: "Damaged Goods"/"Love Like Anthrax"/"Armalite Rifle"
(Fast Import)

Fast are the current darlings of the London music media and if this maxi single is an indication of the quality of Fast Product then the media have picked another winner. Each track is a gem. "Love Like Anthrax" is a Kafkaesque anti love song sung with desperation. "I feel like a beetle on its back" goes the refrain as chaotic sounds emerge from the speakers. All accompanied by deadening drumming. Chilling. "Armalite Rifle" describes the effect of that formidable modern weapon [illegible] and they're using the things in Northern Ireland. "Damaged Goods" is a warped reggae, very sharp, great dub sound and scratchy guitar. A load of hard reality. Great. Get it.

►►► Venetian Rendezvous
(Aust Independent)

Minimalism min mal ism — oh tak, tak tak. I think you have cut away too much of her [illegible] or something. I like this EP better than at 45 rpm. Be recommended 33 rpm. Why? Cos it drags on interminably at 33. Cover's great though.

B.A. ROBERTSON: Goosebumps
(Asylum)

Who is B.A. Robertson? I'll tell no we might find out soon as on this track (co-written and produced by his Twilight Terry Britten) he displays immense promise. It's sort of new rock [illegible] and is a definite grower. Good song and lyrics.

— DONALD ROBERTSON

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[illegible]

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GIG GUIDE

DUE TO A LAST MINUTE COMMUNICATIONS DISASTER (The gig guide is put together at the last minute to get it as up-to-date as possible) THE NATIONAL LISTINGS DID NOT MAKE IT IN TIME FOR THIS ISSUE. Please send listings to the Roadrunner office [illegible] Rose Tce [illegible] 4093 NSW Stuart Matchett 306 Bourke St [illegible] Hills 2010, VIC Bruce Milne P.O. Box 318 Hawthorn 3122 We aim to make our national gig guide a [illegible] your [illegible] directory [illegible]

ADELAIDE

RESIDENCIES

Because some of the smaller circuits are playing things by ear this month and aren't finalising their programmes the residencies will include some otherwise unlisted venues where you will be able to catch live local music — check the dailies for more precise details

MONDAYS: GILES TANNER QUINTET (jazz) Bogarts Melbourne Street North Adelaide from 8.30

TUESDAYS: STREET CORNER JACK Cremorne/Richmond Hotel City FAT CHANCE Lord Melbourne Hotel Nth Ad 8 12 $1.50 RALPH RICHARD QUINTET (jazz) Botanic Hotel Nth Tce City 8 12 free LOCAL ROCK Tivoli Hotel Pirie St City

WEDNESDAYS: BARRY McASKILL'S ON FIRE Hotel Angas, Angas St City 8 12 CROTCHETTES Mars Bar Gouger Street City 9 12 $1

THURSDAYS: SUE BARKER AND THE ONIONS Creole Room corner George and O'Connell Sts Nth Ad 11 3.30 $2.50 inc supper COLONEL LIGHT BAND Lord Melbourne Nth Ad 8 12 $1 BANDS Princes Berkley Hotel Hindley St City 8 12 $1 SOAPBOX ORCHESTRA Brighton Hotel 8 12 free SOKA Musicians Club 137 Gouger St City 8 12 $1 BRANDED Hendon hotel 112 Tapley's Hill Rd Royal Pk $2 VIDEO SOUND LOUNGE Marryatville Hotel Kensington Rd 8 12 free

FRIDAYS STREET CORNER JACK Cremorne Hotel Unley Rd Malvern 8 12 $2 PIONEER JAZZ BAND Seven Stars Hotel Angas St City 8.30 12 free SCHMOE AND CO Creole Room O'Connell St Nth Ad 1 3.30 $2.50 inc supper U-BOMNS Princes Berkley Hotel Hindley St City 8 12 $2 FAT CHANCE Lord Melbourne Hotel Nth Ad 9 2 $1.50

SATURDAYS CANNETTA ROX Lord Melbourne Hotel Nth Ad 1.30 6pm $1 HENCEFORTH Creole Room Nth Ad [illegible] $2.50 inc supper COLONEL LIGHT BAND Lord Melbourne Nth Ad 9 [illegible] $3.50 TERMINAL TWIST (formerly Warm Jets) Cremorne Hotel Unley Rd Malvern 8 12 $2.50 BANDS Britannia Hotel cnr Kensington and Fullarton Rds 8 12 $2 TROPICAL GIN Alma Hotel Magill Rd RANK OF FRANCE Seacliff Hotel ORANGE MUSIC (various acoustic acts) Clayton Wesley Church Parade Norwood 9 12 $1 TRAITOR'S GATE FOLK CLUB Angas Hotel Angas St City 8 12

SUNDAYS SOAPBOX ORCHESTRA Aldgate Pump Hotel Aldgate 1.30 11.30

TUES MAY 15: LIMOZINE Marryatville $2.50; SWANEE Tivoli Hotel 8 $2.

WED MAY 16 LIMOZINE Pier Hotel Glenelg SUE BARKER and GRAHAM CONLON TRIO Marryatville Hotel free

THURS MAY 17 MICKEY FINN Tivoli Hotel for 5MMM-FM 8 12 $2 LIMOZINE Peter Jacksons

FRI MAY 18: SOKA Richmond Hotel Rundle Mall 8 12 $2 SOAPBOX ORCHESTRA Angas Hotel 8 12 $2 LIMOZINE Sundowner Whyalla REDEYE Marryatville Hotel 8 2 $2.50

SAT MAY 19: SOKA Richmond Hotel Rundle Mall 8 12 $2 LIMOZINE Sundowner Whyalla FINNEN SMITH BAND OF HOPE Marryatville Hotel 8 2 $2.50

SUN. MAY 20: REDCAPS Festival Centre Amphitheatre 2 4pm free LIMOZINE Elizabeth Rugby Club

TUES MAY 22: LIMOZINE Tivoli Hotel

WED MAY 23: LIMOZINE Pier Hotel Glenelg SUE BARKER and GRAHAM CONLON TRIO Marryatville Hotel free

THURS MAY 24: ROCK N ROLL AT THE TIVOLI Tivoli Hotel $2 LIMOZINE Peter Jacksons

FRI MAY 25 SOKA Angas Hotel Angas St City 8 1 $2 LIMOZINE Pooraka Hotel LEMMY CAUTION FAST EDDIE U POMPS Norwood Town Hall $3 DAVE WARNER FROM THE SUBURBS Arkaba REDEYE Marryatville Hotel 8 2 $1.50

SAT MAY 26: SOKA Marryatville Hotel 8 2 $2.50 LIMOZINE Pooraka Hotel DAVE WARNER FROM THE SUBURBS Arkaba

SUN MAY 27: THE HOUNDS STREET CORNER JACK MICKEY FINN Festival Centre amphitheatre 2 4 free DAVE WARNER FROM THE SUBURBS Arkaba LIMOZINE Elizabeth Rugby Club

TUES MAY 29: ROSE TATTOO Tivoli Hotel (to be confirmed) 8 12 $2.50

WED MAY 30: ROSE TATTOO Pier Hotel Glenelg GALAPAGOS DUCK Creole Room SUE BARKER and GRAHAM CONLON TRIO Marryatville Hotel free

THURS MAY 31: ROCK'N'ROLL FOR 5MMM FM Tivoli Hotel $2 ROSE TATTOO Peter Jacksons GALAPAGOS DUCK Creole Room

FRI JUNE 1 SOKA Angas Hotel Angas St City 8 1 $2 SPORTS Arkaba

SUN. JUNE 3 SPORTS Arkaba ROSE TATTOO Elizabeth Rugby Club

Correct at the time of going to press.
Gig guide listings are free. Ring Mary [illegible] 223 1313 (p.m.)

PARKING THE TIGER

TO A KIND MAN

Well baby I've been speeding like cocaine
and I can see
for kilometres and kilometres
Will you be my Galahad Want to see you
before I die Can you shine
half smile moving slowly
slipped between your hot arms
that Don Quixote shall fight
across your brown brown want your eyes
I've been racing like a time bomb
— It's just a quarter past and you asked
me that six minutes ago Don't you listen
not ever? —
Honey what else can I tell you
when the skin's ripped like venetian blinds
coming down [illegible] beget [illegible]
my bed's the [illegible] there're no other
three
I'm as dishonest as they
come and as jealous
Lots of new songs for you Is it cold there
and what would you want with a man like
that
well I'm resourceful Tell me you're a
good man
with NO intentions I'll even tell you my
star sign
though I think astrology's filth rate
christianity
if that's your line
I'm broadminded Honey my body's
spreading
like a bird's wing for your kisses
Come
Down
Soon
All my [illegible] for your sweet skin

Don't mean to say as your eyes lit up
when you saw the WholeEarth Bookshop
Jesus you're predictable

Get a lie down and sam [illegible]
last night Wish you were
here

This is in morse code Please read
with your heart on

Gig Ryan

"THE ROADRUNNER" (A Birthday Poem for ren)

Superman's hocked truth justice and the
american way
and the radio reports that Batman and
Robin are gay
Mandrake the Magician can I get a fuck

Scrooge McDuck has just gone and spent
his last dime
and Dick Tracy's on Riker's Island doing
some time
Lois Lane is dead drunk and can't find her
shoes
and even Philip Marlowe ain't got a clue

Captain America has sold out to the Reds
and Daredevil's gone chicken and stays
home in bed
Jimmy Olsen is unshaven and high as a
kite
and even Muhammad Ali can't win a fight

The editor of the Daily Planet sits in his of
fice
smoking a little tea

It's too late he says
The Furry Freak Brothers just went
straight
and the Coyote caught the Roadrunner
too

— PETER PAUL SAKOWSKI

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STRANGLERS, G PARKER, CHAPLIN, J ROTTEN, IGGY,
ANGELS, GROUCHO etc etc 60c + post.

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Richard Clapton on the Nightline

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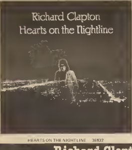
MAY	6	SYDNEY OPERA HOUSE
MAY	7	Port Macquarie RSL
MAY	10	Grafton Services
MAY	11 12	Coolangatta Cabbage Patch
MAY	13	BRISBANE HER MAJESTYS
MAY	16	Sunshine Coast
MAY	18	Byron Bay
MAY	20	Coffs Harbour Civic Centre
MAY	22	CANBERRA THEATRE
MAY	23	Albury Regent Theatre
MAY	24	Shepparton G V
MAY	26	MELBOURNE DALLAS BROOKS HALL
MAY	28	Ballarat Memorial Theatre
MAY	27	Bendigo Whitehills Tech
MAY	31	Burnie
JUNE	1	Launceston
JUNE	2	Hobart
JUNE	3	Hobart
JULY	4	ADELAIDE FESTIVAL THEATRE
JULY	9	PERTH CONCERT HALL

FURTHER DATES TO BE ANNOUNCED

SPECIAL GUESTS

Western Flyer

Richard's new album



HEARTS ON THE NIGHTLINE 36932

"Hearts on the Nightline"

RICHARD CLAPTON returns to Australia after nearly twelve months overseas to commence a major tour with his new band coinciding with the release of his latest album "Hearts On The Nightline". This tour which features major concert dates in all States, will showcase not only the outstanding band that RICHARD CLAPTON has assembled and rehearsed over the last four months in Los Angeles but also the startling new material he has been writing in the twelve months since "Goodbye Tiger" made such an impact on the Australian record market. Two of these new songs appeared on "Past Hits And Previews", a collection of the Clapton classics that was released late last year

Infinity

on records and tapes

Festival

Richard Clapton's new single

Hearts on the Nightline

C/W 'WHEN THE HEAT'S OFF' K 7478